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ABSTRACT

In the 1970s and early 1980s, a few library researchers and scholars made a case for the importance of public libraries' acquisition of popular music, particularly rock music sound recordings. Their arguments were based on the anticipated historical and cultural importance of obtaining and maintaining a collection of these materials. Little new research in this direction has been performed since then. The question arose as to what, if anything, has changed since this time. This question was answered by examining the compact disc holdings of the Cleveland Public Library, a major research-oriented facility. This examination was accomplished using three discographies of essential rock music titles, as well as recent "Billboard" Top 200 Album charts. The results indicated a strong orientation toward the acquisition of recent releases, with the "Billboard" charts showing the largest percentages of holdings for the system. Meanwhile, the holdings vis-a-vis the essential discographies ran directly opposite the "Billboard" holdings. This implies a program of short-term patron satisfaction by providing current "hits," while disregarding the long-term benefits of a collection based on demonstrated artistic relevance. The discographies of essential rock music are appended. (Contains 28 references.) (Author/MES)

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AN EXAMINATION OF ESSENTIAL POPULAR MUSIC COMPACT DISC HOLDINGS AT THE CLEVELAND PUBLIC LIBRARY

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A Master's Research Paper submitted to the
Kent State University School of Library and Information Science
in partial fulfillment of the requirements
for the degree Master of Library Science

by

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May, 1999

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Abstract

In the 1970s and early 1980s, a few library researchers and scholars made a case on the importance of public libraries' acquisition of popular music, particularly "rock" music sound recordings. Their arguments were based on the anticipated historical and cultural importance of obtaining and maintaining a collection of these materials. Little new research in this direction has been performed since then. The question then arose as to what, if anything, has changed since this time?

This question was answered by examining the compact disc holdings of a major research-oriented facility (Cleveland Public Library). This was accomplished using three different discographies of essential rock music titles (*Rolling Stone's* **Essential 200**, the ALA's **A Basic Music Library**, and *Library Journal*'s compilation of titles for librarians based on the Rock and Roll Hall of Fame's first 101 performing inductees). Recent *Billboard* Top 200 Album charts were also studied.

The results indicated a strong orientation towards the acquisition of recent releases, with the *Billboard* charts showing the largest percentages of holdings for the system. Meanwhile, the holdings vis a vis the essential discographies ran directly opposite the *Billboard* holdings. This implies a program of short-term patron satisfaction by providing current "hits" while disregarding the long-term benefits of a collection based on demonstrated artistic relevance.

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CHAPTER 1.
INTRODUCTION

The passage of time brings with it new perspectives on just about everything. It allows one to step back and assess in a historical context what happened and why. Rock and roll music is no exception to this phenomenon. When it first appeared on the musical landscape as an outgrowth and hybridization of black gospel, jazz, blues, American folk, and countless other influences, rock was seen as a "fad" that would eventually pass and fade away. As Rock and Roll Hall of Fame inductee, Neil Young sang quite succinctly and eloquently some twenty years ago, "Hey hey, my my, rock and roll will never die!" It has been nearly fifty years since Alan Freed officially christened this music "Rock and Roll" on his WHK radio show in Cleveland, Ohio...and the beat goes on.

During this period, rock and roll has undergone numerous changes with skeptics consistently being wrong about this music's "inevitable" demise. "Rock" has become an amorphous umbrella term that includes everything from Elvis Presley and Chuck Berry to the Wu-Tang Clan and Marilyn Manson. This is evidenced simply by checking the genre classifications in any public library. All of these are likely to be classed as "Rock," yet all are extremely different in sound and aesthetic approach. Although current trends are often looked at as "for the kids" (Hanson, Spice Girls, Backstreet Boys), past trends and styles tend to be reexamined by adults, scholars and laymen alike. Indeed, "Rock and roll is a genre, not simply whatever music is played on the youth market radio stations" at any one time (Lonergan 1998, 70).

A "decent" interval of time will often give popular culture materials such as rock music an aura of respect and esteem (Pymm 1993, 78). The fifteen to twenty year mark seems to be the

point at which unbiased critical evaluation is possible. John Politis agrees, indicating that rock's critical coverage in such prestigious publications as the New York *Times* and *Stereo Review* led to its cultural and intellectual acceptability (Politis 1983, 78).

Popular culture theorists and critical reviewers truly began to take notice of rock as a legitimate form of artistic expression during the Beatles' creative zenith of the mid-to-late 1960s, roughly fifteen years (and one generation) beyond Elvis Presley's reign. For many, the ultimate form of artistic legitimacy was the opening of the Rock and Roll Hall of Fame and Museum in Cleveland, Ohio in 1995, which began its planning phase in the mid-1980s, again, twenty years past *those* first traces of legitimacy and acceptance (and yet another generation). As Politis points out, a rock artist will often reach a peak of popularity followed by a period of relative obscurity for a number of years followed by a resurgence of interest and renewed popularity along with a new respectability (Politis 1983, 87-88).

Considering that it is "the voice of youth," this twenty year cycle of acceptance and evaluation is not surprising. For those adults raised during or involved in a particular period of rock's development (which constitutes a majority of the population at this point), the twenty year milestone allows them to survey how it all affected their own growth and development. The possibility of pure nostalgia cannot be discounted, either. According to library scholar and popular culture enthusiast, Gordon Stevenson, nostalgia (popular culture more than five years old) is big business. Popular culture tends to not be as ephemeral as once thought as it is reprocessed and repackaged in many formats (Stevenson 1977, 786). In reference to yet another example of the twenty year legitimacy cycle, Gordon Flagg points out, "Recent compilations of the era's [mid-seventies] recordings...suggest that a wave of punk nostalgia is coming [it is here].

This history will help libraries get ready for it" (Flagg 1993, 1760).

Despite all of this popularity, rock music has *still* been, for the most part, ignored by the scholarly community at large, including librarians. Until it is accepted by this opinionmaking group, "...it will always be treated with bemusement bordering on contempt, as a bastard branch of music that is bound to mercifully fade" (Model 1993, 66). Furthermore, it has "suffered from an inferiority complex based on class," according to Colin Larkin, whose recent editorial work on **The Guinness Encyclopedia of Popular Music** has gone far to dispute this claim. In order to be taken as a legitimate field of scholarly research, according to Larkin, rock music must first establish its credentials. **The Guinness Encyclopedia** works hard to reach this goal. Although geared towards all forms of popular music of the twentieth century, this phenomenal four-volume work's main strength is its emphasis on music of the last half of the century, the rock era. Larkin goes on to question why rock music should not be allowed to stand next to older, "established" forms of music. F. Peter Model poses a similar query, asking why rock and roll cannot take its place next to ragtime and other similar genres in the field of popular music research. Johann Sebastian Bach scholar and noted archivist, Otto L. Bettmann, concurs, "...if old Bach were alive today, he'd be scoring rock 'n' roll" (Model 1993, 66). "Like a fine claret, popular music now has age on its side" (Larkin 1992, 15).

Arguments have been made both in favor of libraries' collecting the actual recordings of rock and roll music (Pymm 1993; Pymm 1991; Cooper 1985; Politis 1983; Hoffmann 1974) and the literature about it (Genoni 1994; Pymm 1991). Generally, public libraries seem to be doing a credible job collecting literature on the subject of rock and roll. This is undoubtedly due to the profession's (still) dominant orientation towards the printed word. Recent additions to the

printed scholarly canon, such as the aforementioned **Guinness Encyclopedia** (1992), Michael Erlewine's **All Music Guide to Rock**, 2nd Ed. (1997), and Jeffery Gatten's **Rock Music Scholarship** (1995) have made monographs on this subject hard to ignore. Only the most conservative (and scholarly ineffective) institutions could dispute the value and importance of any of these critically acclaimed works.

But what of the actual recorded artifacts upon which these works are based? "A fad diet book slapped together for a fast dollar will almost always get favor over a critically applauded recorded work of art. When [library] budgets are tight, rock is a 'frill,' but not mysteries or light fiction" (Politis 1983, 84). Nonverbal art forms have traditionally been given the short shift in terms of appropriation of all funds and attention, due primarily to the favor of the printed word (Hagen 1972, 29). Further, "AV collections [of which compact discs are a part] may suffer when librarians with print-only orientations continue to do the selecting" (Oder 1998, 30). However, this cannot diminish the value of, say, a song by the Rolling Stones which may convey as much emotional impact as, say, a poem by Emily Dickinson. Rock music relies on sounds and textures to communicate its message and is just as valid and important to a generation as the writings of an Ernest Hemingway or F. Scott Fitzgerald were to theirs, therefore "library users of the current generation should have equal access to their most important works [of rock music]" (Politis 1983, 84). Interestingly, these three similar observations were made over a span of over twenty-five years. The question therefore arises, what, if anything, has changed in that quarter-century in regards to popular music collections in public libraries?

Historically, the acquisition of prerecorded popular music discs is rarely given more than secondary attention in public libraries (Hoffmann 1974, 26). This reinforces Larkin's

observation above; rock music collections serve basically as entertainment for the kids (and maybe a few adults). They hardly should be considered for serious scholarly research or investigation. Consequently, it is asserted, many titles which were once purchased on vinyl records or cassette tapes (if bothered to be acquired at all) have not been upgraded to the newer format of the compact disc, even though the CD version is often superior to the original. Sound quality is usually clearer and more vivid; packaging improved with the addition of critical essays, lyric sheets, photographs, and general memorabilia on the artist or time period not necessarily included in earlier original vinyl editions, thereby enhancing its value to the overall library collection. Imagine a public library collection that failed to update in a new format or replace a worn copy of a print classic by William Shakespeare or Charles Dickens. Or one that deemed Beethoven or Mozart not quite significant enough to update from the vinyl record format to the compact disc format. An absurd scenario to be sure, but one that appears to be taking place for the likes of Buddy Holly and Pink Floyd.

Public libraries are the primary chroniclers of contemporary events for future generations, as well as the gatekeepers of information dissemination. "In an era characterized by the proliferation of non-book materials on a widespread scale, few, if any of the audio-visual media can match the spectacular strides which have been made by the popular music phono-record. Given this fact, it would seem a foregone conclusion that increased open-mindedness and foresight in the planning of phono-record collections are necessary" (Hoffmann 1974, 26). This was written some twenty-five years ago by library scholar, Frank Hoffmann, as a plea to public librarians on the importance and value of the development of popular music, especially rock music, collections in lieu of the demographic and social changes taking place in the United States

at the time. Substitute "compact disc" for "phono-record" and it could easily be written today, as his argument remains valid. Hoffmann goes on in his 1974 *Southeastern Librarian* article to question a library's decision not to purchase a certain book with the appropriate "artistic merit" which outsold its nearest competitors by a significant margin. Nonetheless, this is precisely what libraries are doing with their music collections. An even moderately successful popular recording will often outsell the most successful classical recording as much as ten-to-one or even more. The library would most likely purchase the book, yet ignore the popular recorded piece and probably acquire the classical piece (Hoffmann 1974, 26). Of course, there was once a time when such classic writers as Charles Dickens were ignored by libraries as "low culture," also (Tarakin 1983, 126).

Fortunately, the library profession has moved beyond the time when a basic discography of essential library recordings for the "average record library" includes no popular recordings (unless one considers the work of Gilbert & Sullivan or Vaughn Williams--so called "light" classical composers--popular), as does Joan Pemberton Smith's "Basic Stock List" of phonograph records for public libraries from nearly thirty years ago (Smith 1970, 162-75). Or has it? Despite advancements in critical acceptance of popular music in general and rock music specifically, public libraries have been slow to update their collections to a level of contemporary *historical* relevance. Classical music (by 99 percent of surveyed libraries) and Broadway show tunes (by 91 percent of surveyed libraries) are *still* more likely to be acquired than the more-popular-with-the-patron classic rock title, according to a recent *Library Journal* study (Oder 1998, 32-33). Recent popular hits can readily be found, yet classics of the genre often cannot. As recordings wear out or are otherwise removed from the collection, they rarely seem to be

replaced. Indeed, potential theft of the materials seems to influence librarians' decisions to acquire (or, ultimately, *not* acquire) certain kinds of music, "I tend not to buy what I think is going to walk out of here" is how one librarian put it, those usually being styles popular with teens (Oder 1998, 32).

Popular culture institutions such as *Rolling Stone* have published several record guides and essential retrospective discographies. The *Trouser Press*, a popular music publication of the punk/new wave era of the mid-1970s, has published five editions of its record guide, the latest emphasizing only recordings of the 1990s. The aforementioned **All Music Guide to Rock**, 2nd, is also available. All of these are widely considered the best in the field and most are found on the shelves of the typical public library, yet the music critiqued within probably is not. This disputes one librarian's lament of a general lack of selection tools available to distinguish the good from the bad for a library's popular music collection (Oder 1998, 33), further evidence of the profession's general lack of knowledge on the subject. This librarian (and many others in the profession, apparently) appears to be unaware of the ALA's recent (1997) publishing of **A Basic Music Library: Essential Scores and Sound Recordings**, 3rd Ed. (BML3), one of the first librarian-oriented tools for the selection of *all* types of recordings, from Western Classical Music to Traditional World Folk to Rap. It provides a suggested basic core collection of music for all libraries, from the smallest rural library to the largest urban research facility. *Library Journal* has also published a helpful guide to all forms of media available on inductees into the Rock and Roll Hall of Fame and Museum (through 1995) (Annichiarico 1995, 32-36).

As Jeanette Casey and Kathryn Taylor point out, an entire user group may be left behind in a continued emphasis on "dead white male Western European" composers in most libraries'

recorded music collections. They go on to surmise, "...the [American] melting pot has changed to a salad bowl," and the Western European influence is no longer necessarily the dominant one (Casey and Taylor 1995, 6-9). Although the importance and value of a solid, well-balanced classical collection cannot be denied, as public libraries move forward with the changing needs and desires of their constituencies, other forms of musical expression should also be looked at for future collection development prospects (Hoffmann 1974, 26-27). It is hard to believe that each of these statements was made twenty years apart.

Interestingly, as alluded to earlier, the latest popular hits (within the last six months) are often found regardless of their long-term artistic merit, yet those more significant popular recordings withstanding the test of time (more than five years) are not. As demonstrated by its forty-plus years of existence, rock music is most likely to be with us for the foreseeable future. And yes, much of it (like much of any art form) could be considered "junk." "Only when the tentative efforts of early artists have been subjected to natural selection and the successful strains propagated through purchase and play, will there develop a traceable set of remains, a fossil record, if you will" (Lonergan 1998, 65-66). Those pieces that have remained relevant and/or those which have effectively encapsulated a time period deserve a spot in the public library collection if for no other reason than their historical and scholarly value. Further, "...the history of the music is, for better or worse, passed on through recordings" (Erlewine 1997, xiii). Without the recorded artifacts, the history is destined to be lost forever.

Purpose of the Study

The purpose of this study is to examine a major Ohio public library compact disc collection in terms of its holdings of popular music titles, concentrating on, but not limited to the broadly

defined genre of rock music. Has there been much change in the quarter century since Frank Hoffmann's well-conceived argument for the integration of rock music discs into the public library? Are the classics of the genre being collected? Is there an attempt made to replace old, worn out copies of works originally owned on LP or cassette (or even those compact discs which have been damaged)? Are there patterns as to what titles and artists are collected? The *Rolling Stone* list, the BML3 list, and the *Library Journal* list upon which the study is based cover all periods and styles of the genre's development. Is there a connection between time period and/or style of collection development concentration? Is there an emphasis on collecting only current hits, such as those found on the *Billboard* weekly sales and airplay charts?

Limitations of the Study

This study will be limited to the Cleveland Public Library. Findings are not necessarily indicative of all public libraries.

Definition of Terms

Billboard--The weekly newspaper publication considered "the Bible" of the recorded music industry. Publishes various weekly sales and airplay charts which are an accurate barometer of what is happening in the industry. Both its charts and reviews are widely used by librarians as selection tools for non-book media.

Box Set--A multi-disc set, often covering an entire career or developmental period of a specific artist, record label, or movement.

Compact Disc (CD)--Current format of choice for most patrons of prerecorded music. The CD came into its own in the mid-1980s, replacing most other forms of musical sound recordings (the LP and cassette tape).

Compilation--A collection of music which brings together the work of several different artists, usually bound by a single unifying theme, also known as an anthology.

Rack Sales--Prerecorded music sold through a non-entertainment oriented merchant, such as K-Mart or WalMart.

Reissue--A piece of music, often considered a classic, or one otherwise deemed worthy of being made available to the public for a second (or third) time.

Rock Music--An extemely broad term applied to most forms of popular music from the mid-1950s to the present. Sub-genres falling under this umbrella term may include Rhythm & Blues, Soul, Rap, or Country Western.

Rolling Stone--The popular culture bi-weekly magazine which began publication in 1967; considered one of the preeminent collection development tools for librarians in the area of rock music. The magazine has published several well respected "best of" lists over the years including the "100 Greatest Albums of the 80s," "100 Best Albums of the Last Twenty Years [1967-1987]," and the "*Rolling Stone* 200-The Essential Rock Collection."

SoundScan--The independent reporting agency that provides the data upon which *Billboard*'s sales charts are based.

Soundtrack--A collection of music, often a compilation of various artists, performing music either featured in or inspired by a specific motion picture.

Vinyl Record (LP)--Format of choice for prerecorded music prior to the advent of the compact disc in the early 1980s.

CHAPTER 2.
REVIEW OF THE LITERATURE

Popular music, rock and roll music in particular, despite its growing stature in intellectual importance, has largely been ignored in the library literature (Cooper 1981, 228). A brief search using the Wilson Library Literature database today confirms this observation made nearly twenty years ago. Despite a strong hundred year existence, recorded music in general has not been accorded the respect given the printed word. Rock music plays a major role in today's society; it therefore behooves librarians, the keepers of society's history, to consider its place in their collections (Pymm 1993, 78). Little, though, seems to have been written in reference to this aspect of popular culture vis a vis public libraries.

The debate over "serious" versus "popular" music is not new (Larkin 1992, 9). Public libraries and librarians have struggled with the issue of collecting "serious" versus "popular" materials practically since the beginning of the profession. Few public libraries would argue the importance of collecting classics by the so-called masters (Twain or Bach). A debate is generated on the addition of recent classics by new masters (Angelou or the Sex Pistols). In an issue of the *Drexel Library Quarterly* devoted to the treatment of popular music recordings in the library over fifteen years ago, Tim LaBorie argues both on behalf of popular music materials providing entertainment *and* intellectual benefits (LaBorie 1983, 1). And what about public taste? In terms of print materials, Nora Rawlinson argues to "Give 'Em What They Want!" She defends the acquisition of popular materials if for no other reason than it is (should) be the public library's specialty. Further, since they are funded by the taxpayers' money, the public library should respond to the taxpayers' requests (Rawlinson 1981, 2188-90). An equitable balance *can* be found between the two disparate views of "serious" versus "popular."

Recorded popular music materials should not be any different. Barbara Hagist proposed one of the earliest arguments in this direction some thirty years ago. Her conclusions, like Rawlinson's thirteen years later, are based on the needs of the patrons. Since librarians are the paid servants of the people, they should respond to the interests of their patrons in the most efficient way possible. Personal preferences and biases towards their own musical tastes should not play a role in selection. Further, instead of the negative light often cast upon the collection of popular materials and their erosion of the budget for more "serious" materials, librarians should view the addition of such new materials as an opportunity to attract new users to the library (Hagist 1968, 518-520). Indeed, the addition of the Internet into libraries the last few years has garnered most of the attention, but it has been the addition of popular audio-visual materials that has pulled in new patrons and raised community awareness (Oder 1998, 30).

Gordon Stevenson is a strong proponent of popular culture materials, including rock music, in the library. It is a legitimate and important library resource, yet due to real or imagined consequences or a generally perceived lack of intellectual content, most of these materials are ignored by librarians. This derails one of the librarian's most vital functions, constructing and preserving a society's collective memory, not to mention future research data for patron use. "Artistic and literary merit" have little to do with the validity of research data (Stevenson 1977, 779-785). R.Neil Fulghum concurs. He believes that as much as possible should be preserved and archived for future generations. We should then let future scholars sift through and determine what is essential to chronicling the evolution of our society, as "what was once mass produced is now frequently the scarcest and most coveted" (Fulghum 1992, 201).

Yet another interesting argument is posed by Carlos Hagen. He points to an unfortunate

corollary to this elitism often displayed by librarians in regard to popular recorded materials: The lack of foresight on the future availability of these materials (Hagen 1972, 49-50). Although less of a problem today than twenty-five years ago, recorded materials, especially reissues of classic rock and roll works on compact discs, are available for a limited time. Once they have gone out of print, the library is left with two options, do without--a disservice to the patron's needs--or pay a higher price to an out-of-print dealer--a needless waste of the patron's tax dollars. Doing without seems to be the typical library response, according to John Politis. He found that although it is relatively easy for a researcher to find the out of print work of a significant poet or playwright in a large library, it is often impossible to find the out of print recorded work of a similarly esteemed rock innovator (Politis 1983, 83).

Frank Hoffmann goes on to defend the collection building of these materials based on their historical and sociological significance. If an album is no longer available for public purchase, the only place a patron might be able to turn to for a copy is the library (Hoffmann 1974, 27-29). Noted popular culture theorist, B. Lee Cooper, agrees with this argument, "Rock songs are pieces of oral history. Just as written accounts that attempt to communicate personal reactions to political ideas and social events are inevitably incomplete, so too, contemporary recordings contain only partial visions of United States history" (Cooper 1985, 596). Combined with other media, though, a more complete picture is formed.

Those librarians fearful of misuse by patrons of the materials (a problem lessened considerably by the superior durability of the CD over the LP) might consider the establishment of a non-circulating archival music collection (Hoffmann 1974, 28; Tarakin 1983, 129). Hoffmann advocates the institution of informal training sessions on the care of discs and the

enforcement of stringent controls on those items that do circulate, basically diffusing arguments from librarians on the non-collection of said materials. Also, the practical value of a well-balanced archival popular music collection can be as valuable to a library as high circulation figures, he believes. Some benefits include the enlightenment of area patrons on the subject, the prestige associated with such a collection, and the positive publicity and civic pride connected with the collection (translation--increased funding and support) (Hoffmann 1974, 27-29). None of these arguments should be lost on a large research-oriented facility such as the Cleveland Public Library, with its physical and spiritual proximity to the Rock and Roll Hall of Fame and Museum (a facility with no library or archives planned into the next millennium).

Those library systems which do actively collect rock music (most collect popular music materials to some degree) often concentrate on current releases rather than retrospective titles, perhaps unknowingly displaying a bias towards the "inferiority" of the art form by collecting the current favorites for "entertainment" purposes, not actual historical value. Furthermore, the Chuck Berry and Little Richard releases considered "junk" in the 50s are in more demand now than many of the show tunes and other so-called "popular" titles acquired by libraries at the time (Politis 1983, 86). Nevertheless, Norman Oder found classical and show tunes to *still* top most libraries' music collection acquisition lists (Oder 1998, 32). Sheldon Lewis Tarakin's investigation of several published library acquisition policies found the words "ephemeral" and "sparingly [purchased]" in regards to the development of popular music collections, these same institutions going to great lengths to acquire and develop classical music collections (Tarakin 1983, 126-27). Bob Pymm found rock music specifically featured rarely, if at all, in *any* library or sound archive collection development policy (Pymm 1993, 79). Meanwhile, Politis found, in

an informal examination, a significant number of rock artists from the 1950s to be still available and in print (usually via reissue) versus a number of similarly best-selling fiction writers from the same period to be out of print; a testament to rock music's relative durability. Yet the out of print book by the fiction writer is more likely to be found in the library than the in print compact disc by the rock and roll artist (Politis 1983, 86). Clark and Lineham, in their survey of popular music collections in *British* public libraries, found rock music quite well covered due to "the efforts of the public library service to respond to user demand" (Clark and Lineham 1987, 32). Are *American* public libraries responding to *their* users' demands? That demand is no longer necessarily just classical music (Casey and Taylor 1995, 8-9). And there is no reason to believe American public library users' needs to be significantly different from British public library users' needs.

The preceding literature review confirms this researcher's premise that there is a need for an updating of current library practices in this area. Emphasizing studies dating back 30 years and more was not this researcher's choice or original intent; it is virtually all that is currently available. Although a few studies were performed in the mid-1970s (a period following rock and roll's first flirtations with legitimacy and a first generation's coming of age), most notably work by Frank Hoffmann, little has been done in the last quarter century, save for a few voices in the wilderness, especially that of Bob Pymm. His passionate comments, studies, and arguments on the subject leave this researcher with a feeling of hope that all is not lost for this most important component of contemporary popular culture studies in our public libraries of tomorrow. The work of John Politis and Sheldon Lewis Tarakin of the mid-1980s also provides an inspiration, as does Jeanette Casey and Kathryn Taylor's study on music library users from

1995. Norman Oder's recent *Library Journal* piece could have been written 25 years ago by Carlos Hagen or Frank Hoffmann. It is hoped that the results of this researcher's studies will enlighten and possibly alarm the profession to taking a more "serious" approach to "popular" rock and roll music materials.

CHAPTER 3.
METHODOLOGY

The methodology employed for this study is a collection evaluation based on three separate published standard discographies and a sampling of album sales charts from the *Billboard* weekly entertainment newspaper. The study is limited to those recordings on compact disc (versus vinyl LP's, audio cassettes, or other media sources), as the CD is the most popular format available and the one most likely to be available for the foreseeable future. Exceptions to this format criterion are those recordings not available in the compact disc format. These are indicated as necessary.

The first discography is taken from *Rolling Stone* magazine's listing of "The *Rolling Stone* 200: The Essential Rock Collection," originally printed in the bi-weekly's May 15, 1997 edition. This annotated discography covers works released in all five decades of the rock era, from the 50s through the 90s. As *Rolling Stone* is widely regarded as an excellent layman's guide to current trends in music, as well as indispensable as a librarian's selection tool for popular music, this particular listing seemed to be a logical choice of discography to consult. Further, it is one of the few manageable (less than book length) discographies published on the subject. This list, as with any critically-minded bibliography or discography, is subjective. However, as *Rolling Stone* editor, Jann S. Wenner, states in the article's introduction, "This is not a critics' or fans' poll, nor is it a document of the most popular albums of all time. It is an attempt to define a [home] CD library that offers a complete portrait of what rock & roll has been and what it has become" (Wenner 1997, 46). The magazine assembled a panel of respected experts in the field of rock criticism to compile the list, including Rock & Roll Hall of Fame and Museum chief curator, James Henke, among others. The definition of the genesis of the rock era was the emergence of

Elvis Presley as an artist in the mid-1950s. The criteria for a work's inclusion were its inherent quality, impact, and significance. In the end, 200 titles were agreed upon, roughly arranged by decade, although dates were somewhat flexible based on a particular artist's or selection's primary year of impact. Again, the emphasis on this list is the *home* music library, consequently important features to librarians were not included, most notably catalog numbers for the items.

The second discography to consult for this study is **A Basic Music Library: Essential Scores and Sound Recordings**, 3rd Ed. (BML3), published by the Music Library Association division of the American Library Association and including on its editorial board, the Cleveland Public Library's William E. Anderson. This 1997 buying guide designed by librarians for librarians includes some 7,000 recordings and more than 3,000 scores. It is the first to include both of these related media together and in the area of popular music provides a tremendous leap forward in the legitimizing of the subject. The three genre areas to be looked at within the BML3 for the purposes of this study will be the Rhythm & Blues/Soul, Rap, and Rock classifications, which combined includes over 800 titles. Each section contains a listing of essential recordings necessary to form a well-rounded, balanced collection in that genre. Further, recordings are marked with two asterisks (**)(the smallest, most selective collection, suited for the smallest public libraries, comprising roughly ten percent of the entries), one asterisk (*)(for mid-size collections, suited for medium-size public libraries; combined with the two-asterisk items, comprising about forty percent of the entries), or no asterisk (the most comprehensive, suited for larger metropolitan public libraries; combined with the one- and two-asterisk citations, comprising all citations). As the Cleveland Public Library fits the criteria for a large metropolitan system, all titles within each appropriate genre classification will be examined for

holdings for the purposes of this study.

Most of the titles listed in the BML3 are in print and readily available on compact disc from the usual library-oriented distributors. Those titles not in print or not available in the CD format were not be considered for this study. The arrangement of the selections in the BML3 is alphabetical by artist within a genre, somewhat different from the *Rolling Stone*'s (roughly) chronological/alphabetical arrangement. Record labels and catalog numbers are included for each entry for ordering purposes. The breakdown of titles within the three genres examined are as follows:

Rhythm & Blues/Soul--73 anthologies; 237 individual artist or group titles

Rap--8 anthologies; 36 individual artist or group titles

Rock--59 anthologies; 408 individual artist or group titles.

A grand total of 821 individual titles from the BML3 are examined. For this study, the Rap artists/titles are considered to lie within the Rhythm & Blues/Soul genre.

A third discography included in this study is based on a listing of the first 101 performing artists inducted into the Rock & Roll Hall of Fame and Museum in Cleveland, Ohio. The list, originally published in the November 15, 1995 edition of *Library Journal*, was meant to help "librarians choose among the gamut of options in music and pop culture collecting" (Annichiarico 1995, 32). The list offers one essential in-print (at the time) recording for each musician inducted into the Hall of Fame. For the most important artists, that choice is usually a boxed set. Considering the cost of these multi-disc collections, a single CD alternative is listed for those libraries on a limited budget, a welcome difference from the BML3 list. The alphabetical by artist discography listings include the title, label, label order number, number of

discs (if a multi-disc set), and the list price of the item (also if a multi-disc set).

Finally, the top one hundred spots of the weekly *Billboard 200* album charts are examined quarterly over the period of one year, beginning with the October 18, 1997 chart, followed by the January 17, 1998 chart, the April 18, 1998 chart, and the July 18, 1998 chart. These charts, compiled, collected, and reported by SoundScan, accurately demonstrate what the retail buying public is currently interested in. They are nationally compiled from a statistically relevant sample of retail stores, as well as rack sales and therefore are not necessarily indicative of what is "artistically" or "intrinsically" valuable to a public library's collection over an extended period of time. However, as they are likely to reflect patron taste and requests (and consequently, a valuable selection tool for librarians), they are considered for this study. *Billboard* is often cited by librarians as one of the premiere sources for information on current releases.

The rationale for examining these four very different discographies/charts is for the researcher to get an as complete as possible picture of the Cleveland Public Library's holdings in the area of prerecorded popular music and to get a picture of where the library is headed with its collection. All four are excellent selection tools for the library, yet each offers a unique perspective on the collection. The *Rolling Stone* discography is the basis for a medium-sized, well-conceived home collection of CDs that provides the layman with a financially affordable, well-rounded music library. At over 800 titles, the BML3 discography is obviously more in-depth; it gives a core collection of materials essential to a well-rounded music library within a public library setting. Some of the selected titles on this list are not necessarily as well known (popular) to the layman, however are just as essential to the patrons' gaining a comprehensive portrait of the subject. The *Library Journal* listing tends more towards "greatest hits" collections and anthologies and offers

(when possible) alternatives to the often pricey boxed sets. A little over half of the *Rolling Stone* titles overlap with those on the BML3 list, while 129 of its 145 represented artists do. Twelve of the *Library Journal* titles overlap with *Rolling Stone*, while 48 duplicate the BML3, less than half of all represented titles. Only five titles are shared by all three discographies.

The breadth of the BML3 discography makes it unlikely that a majority of the titles would appeal to everyone. The artist/title selection is geared more towards a scholarly orientation. The *Rolling Stone* list's titles are designed to appeal to the average rock music buyer. The *Library Journal* selection is designed to provide the librarian with a simple introductory selection on the subject and one which appeals to patrons as well.

The *Billboard* charts examined are based entirely on current sales data. No critical assessment is involved in their creation. Due to the "currentness" of these charts and this lack of critical relevance, the *Billboard* charts are analyzed separately from the other three sources. Looking at these provides the researcher with information on whether the library is developing the collection more based on current trends than based on retrospective artistic importance.

The Cleveland Public Library's online catalog is examined for holdings on all of the titles, a total of over 1,500 searches not discounting title overlap. Although according to CPL's collection development policies, a branch library can hold a particular title only if it is held at the main (downtown) facility, due to various reasons, a branch may hold a title not owned downtown. Transferring between branches and the Main Library is not a problem. Therefore, a title will be considered as a holding if it is readily available *anywhere* in CPL's system. However, although CPL is part of the CLEVNET system for sharing resources, audio-visual materials are not always part of this resource sharing for all participating libraries within

CLEVNET. Because of this, titles owned by other CLEVNET agencies, but *not* CPL, will not be considered a holding. Since *LJ* offers alternative selections for some artists, if only one of the suggested titles is held by the library, it will be considered a holding.

The data from the investigation will be analyzed to determine if there are any patterns as to what titles are held. Has Frank Hoffmann's argument been taken seriously after all these years? Is the Cleveland Public Library system, one of the state's major research facilities, acquiring these essential classic titles? Or are they concentrating on current titles (such as those from the *Billboard* charts) only? Budgets for AV materials are growing at an average of 53 percent versus 36 percent for general materials' budgets over the last five years (Oder 1998, 30). How is this money being spent? Is there a correlation between the age of the title (or artist) and whether it is held? For example, are more titles/artists from the era of the fifties held than the nineties era, or vice versa?

CHAPTER 4.
ANALYSIS OF DATA

Data for this study was collected over a five month time period, from June 1998 through October 1998, via the Cleveland Public Library's online catalog system. All searches were conducted as close together as possible as titles are constantly being added to and removed from the collection. It should also be noted that during this time period (and beyond), CPL was in the process of ordering many new titles and putting together an "opening day" collection in anticipation of the grand reopening of the library's remodeled Walker and Weeks Wing in Spring 1999.

Four reasons are given for acquisitions of audio recordings in the "Materials Selection for Main Library" section of the Cleveland Public Library collection development manual:

-To supplement, and complement the print and other non-print materials in all subject fields with a broad spectrum of sound materials.

-To provide material which can be acquired and appreciated in audio form only.

-To provide information which should be heard, rather than read, in order to be meaningful.

-To provide entertainment, education, cultural enrichment and an aesthetic experience through sound.

In addition to the library's general criteria for selection of all materials, special considerations for recordings include:

-Intrinsic value of the recording.

-Quality of the performance of orchestra, soloist, conductor, or quality of the speaking voice.

-Technical quality of the recording, fidelity of tone and voice.

-The importance and significance of the recording artist, conductor, soloist, orchestra, or

speaker in non-musical recordings.

Interestingly, in CPL's definition of "audio recordings," mention was made of both the audiocassette format and the phonodisc (LP) format. The audiocassette format, as of 1998, is beginning to be (slowly) phased out of CPL's collection, while the LP format had many years ago been purged from the collection. Oddly, no mention was made of the compact disc format, the preeminent format in musical sound recordings today. It is assumed that this was a minor (insignificant?) oversight on the part of the library in its update of its collection development policies of these materials. Or it could signify a more pressing failure on the part of the library in its approach to this media. Research results elaborated upon below suggest a somewhat larger failure, that of not quite keeping up with the changes in this media. Also, no mention was made in the collection development policy in regards to specific genres to be added to the collection. It is therefore unclear as to what determines which titles get added to the collection.

Titles from the *Rolling Stone* list were analyzed first. The results are illustrated in Table 1. Of the 200 titles from this "essential" listing, only 25 were available on compact disc in CPL's collection, a mere 12 percent of the total. An additional 41 titles (20 percent) were classified as "missing" or "charged out/assumed lost," indicating they were at some point in the recent past available to the patron through the CPL system. Combined, these titles represent a slightly improved 32 percent (66) of the 200 titles critiqued in the discography.

Twenty of the *Rolling Stone* titles were classified as being from the era of the 1950s; 14 of those were from the category of "Rock" and six from "Rhythm & Blues." CPL held a total of six (30 percent) of these 1950s titles, four from rock and two from R & B. None were indicated to be classified in the catalog as "missing."

Table 1.

Distribution of Holdings in Compact Disc Format of the *Rolling Stone* 200 by the Cleveland Public Library
(n=200)

All Titles

Era	Total	Holdings		Missing		Combined	
	#	#	%	#	%	#	%
1950s	20	6	30	0	0	6	30
1960s	61	11	18	19	31	30	49
1970s	63	5	8	9	14	14	22
1980s	40	3	8	6	15	9	23
1990s	16	0	0	7	44	7	44
Totals	200	25	12	41	20	66	32

By Genre
Rock

1950s	14	4	28	0	0	4	28
1960s	52	9	17	15	29	24	46
1970s	48	4	8	7	15	11	23
1980s	27	3	11	4	15	7	26
1990s	15	0	0	6	40	6	40
Totals	156	20	13	32	20	52	33

R&B

1950s	6	2	33	0	0	2	33
1960s	9	2	22	4	44	6	66
1970s	15	1	7	2	13	3	21
1980s	13	0	0	2	15	2	15
1990s	1	0	0	1	100	1	100
Totals	44	5	10	9	22	14	32

Sixty-one titles were relegated to the period of 1960s, 52 considered Rock, nine considered R&B. CPL's catalog indicated holdings of 11 (18 percent) of these titles. By genre, Cleveland held nine of those 1960s titles classed as Rock, two classed as R&B. Those indicated as "missing" from the library's holdings were significant, 15 of the Rock titles and four of the R&B titles. Combining on hand holdings with those missing (and at one time available through the system) suggests that 49 percent, or 30 of the titles of the sixties were at one time available through CPL.

The era of the seventies represented the largest chunk of *Rolling Stone* titles, yet matched the eighties for the smallest percentage of CPL holdings. Five of 63 suggested seventies titles (eight percent) were actually held by the library, four of 48 Rock and one of 15 R&B. Nine titles were missing, representing a combined percentage of 22 percent of 1970s titles presently owned or at one time owned by the system.

The percentages for the eighties mirrored those of the seventies. The library held three of the 40 suggested titles from this era, eight percent, and all were from the Rock genre. Six, or 15 percent of the titles were missing, a combined percentage of 23 percent of eighties titles.

Of the 16 suggested titles from the nineties, CPL held none. However, seven of them were indicated to be missing, nearly half; they were at one time available through the system. This could imply a bias towards more current releases, as well as the volatility of those releases; the current releases being acquired due to patrons' demands and disappearing due to excessive patrons' use without being purged from the OPAC.

Disregarding decades and just examining genres indicated little difference between Rock and R&B titles. The library held 13 percent of Rock and nine percent of R&B, while 20 percent

Rock and 23 percent R&B were missing or lost. The combined percentages were 33 and 32, respectively, of the *Rolling Stone* titles.

The next set of titles analyzed were from the ALA's **Basic Music Library** (BML3), "Rhythm and Blues, Soul, and Rap" and "Rock" sections. These numbers are represented in Table 2. Of 821 BML3 recommended titles, the Cleveland Public Library held 140, or seventeen percent, a slightly better performance than on the *Rolling Stone* list. An additional 111 were classed as missing from the collection, creating a combined 31 percent of all suggested titles, implying that nearly a third of the titles are or were available at one time in the recent past. The overall performance on this "professionally oriented" discography was, then, roughly the same as with the "layman's" *Rolling Stone* list. The percentages within eras and genres varied considerably, though.

For the era of the fifties, CPL held 18 of a possible 121 essential titles (15 percent), with an additional six titles (five percent) missing. Combined, CPL had 24, or 20 percent of all BML3 recommended titles from the fifties. By genre, the library held ten Rock titles (24 percent) of BML3's 42 and eight R&B selections (ten percent) of BML3's 79. Twelve percent (five) of the Rock titles were missing, compared with one percent (one) of the R&B titles from the fifties.

The sixties era was the largest within the BML3 for number of titles, 258 of them. In all, CPL held 52, or 20 percent of them. An additional 30 (12 percent) were missing from the collection, making for a combined percentage of 32 percent (82 titles). By genre, the library had 28 percent (40) of those titles within the parameters of Rock available from this era, with an additional 14 percent (21) missing. The combined percentage was 42 percent (61). R&B percentages were roughly half of those of Rock, at 11 percent (12) available and eight percent (nine) missing.

Table 2.

Distribution of Holdings in Compact Disc Format of the BML3 by the Cleveland Public Library
(n=821)

All Titles

Era	Total	Holdings		Missing		Combined	
	#	#	%	#	%	#	%
1950s	121	18	15	6	5	24	20
1960s	258	52	20	30	12	82	32
1970s	252	46	18	40	16	86	34
1980s	148	16	11	25	17	41	28
1990s	41	3	7	15	36	18	43
Totals	821	135	17	116	14	251	31

By Genre
Rock

1950s	42	10	24	5	12	15	36
1960s	145	40	28	21	14	61	42
1970s	155	29	19	19	12	48	31
1980s	105	15	14	19	18	34	32
1990s	20	1	5	9	45	10	50
Totals	468	95	20	73	16	168	36

R&B

1950s	79	8	10	1	1	9	11
1960s	113	12	11	9	8	21	19
1970s	97	17	18	21	22	38	40
1980s	43	1	2	6	14	7	16
1990s	21	2	10	6	28	8	38
Totals	353	40	11	43	12	83	23

Combining holdings with those titles missing yields 19 percent (21).

Of the 252 BML3 suggested titles from the seventies, Cleveland held 46 (18 percent) and had nearly as many, 40 (16 percent), missing. The breakdown of owned titles by genre was 29 of those 46 belonging in Rock versus 17, which were R&B, representing fairly even (19 percent and 18 percent, respectively) percentages of the recommended titles. However, an additional 22 percent (21 titles) of the R&B titles were indicated in the catalog as missing, nearly twice the 12 percent (19 titles) of Rock titles missing from the collection of BML3 seventies titles.

The BML3 recommended 148 titles from the 1980s. CPL held 16 (11 percent) of these with 25 more (17 percent) missing. Combined, 28 percent (41) of all eighties titles were accounted for. Only one (two percent) of the holdings from this period was from the R&B category. Eighteen percent (19) of the Rock titles were missing and 14 percent (six) of the R&B releases were missing. Combined percentages included 32 percent (34) of Rock titles accounted for and 16 percent (seven) of R&B titles accounted for.

As with the *Rolling Stone* 200 listing, the nineties era again accounted for the smallest percentage of actual holdings and largest percentage of missing selections of recommended BML3 titles. Three of 41 suggested titles (seven percent) were owned by the library; an additional 15 (36 percent) were missing. Combined, then, 43 percent (18 titles) were accounted for. By genre, only one Rock title (five percent) was available, with nine (45 percent) missing. In R&B, ten percent (two) of the suggested titles were actually available, with 28 percent (six titles) missing.

Disregarding time periods, 95 of 467 recommended Rock titles (20 percent) and 40 of 354 R&B titles (11 percent) were available. An additional 16 percent (73) of Rock titles and 12

percent (43) of R&B titles were missing from the collection. Combining both genres and again looking at time periods, percentages of missing titles indicate a clear pattern, rising from five percent (six) of those from the fifties through 36 percent (15) of those from the nineties.

The final discography examined was the *Library Journal* list published to assist librarians in choosing selections from the first 101 performing inductees of the Rock and Roll Hall of Fame. The results are illustrated in Table 3. Twenty-nine of the 101 recommended selections (29 percent) were owned by the library, by far the best showing among the three lists. The percentage of missing titles (13 percent) was the smallest of the three. Because it included only Hall of Fame inductees, no titles were represented from the eighties or nineties. This could account for the list's relatively strong showing in terms of holdings for the library, as the works from these later periods represented on the *Rolling Stone* and BML3 lists tended to be the ones most likely missing.

CPL held 17 (34 percent) of titles from the fifties with four (eight percent) missing. Nine rock titles (43 percent) were on hand, while eight R&B selections (28 percent) were available, according to the OPAC. Three Rock titles (14 percent) and one R&B title (three percent) were indicated to be missing. Combined, then, 42 percent (21) of the titles from the fifties were accounted for at CPL. By genre, 57 percent (12) Rock titles and 31 percent (nine) R&B titles were accounted for through the system.

The library held eight (21 percent) of the recommended selections from the era of the 1960s. Seven (18 percent) were missing. By genre, Cleveland had five of 19 suggested Rock titles (26 percent) with three (16 percent) missing. Combined, 42 percent (eight) recommended Rock titles from this era were accounted for. The numbers were somewhat reversed for R&B titles, 16

Table 3.

Distribution of Holdings in Compact Disc Format of *Library Journal*'s Recommended Rock and Roll Hall of Fame Inductees Titles by the Cleveland Public Library
(n=101)

All Titles

Era	Total	Holdings		Missing		Combined	
	#	#	%	#	%	#	%
1950s	50	17	34	4	8	21	42
1960s	38	8	21	7	18	15	40
1970s	13	4	31	2	15	6	46
Totals	101	29	29	13	13	42	42

By Genre
Rock

1950s	21	9	43	3	14	12	57
1960s	19	5	26	3	16	8	42
1970s	8	4	50	0	0	4	50
Totals	48	18	38	6	12	24	50

R&B

1950s	29	8	28	1	3	9	31
1960s	19	3	16	4	21	7	37
1970s	5	0	0	2	40	2	40
Totals	53	11	21	7	13	18	34

percent (three) on hand and 21 percent (four) missing. Combined within this genre, 37 percent (seven) titles were accounted for. Combined across both genres, 40 percent (15) titles were accounted for.

Four of 13 titles were available from the seventies, 31 percent. Two (15 percent) were missing. Combined, 46 percent (six) titles across both genres were accounted for at CPL. All four titles held by CPL were in the Rock genre, 50 percent of the suggested titles. No Rock titles were marked as missing, while two of the recommended R&B titles (40 percent) were indicated as such.

Overall by genre, the library held 18 of 48 key Rock titles (38 percent) suggested by *LJ*, with six (12 percent) missing, implying that half of those titles are/were available through the system. The R&B numbers were lower, 11 of 53 titles (21 percent) available with seven (thirteen percent) missing, implying a 34 percent combined percentage (18 titles).

Lastly, weekly *Billboard* 200 Charts were examined quarterly over a period of one year beginning with October 18, 1997 and ending with July 18, 1998. The top one hundred spots of each chart were looked at. These were studied working backwards from the conclusion of the examination of the original "classic" and "essential" discographies above to determine how recent releases compared with established titles in terms of library holdings. There was, of course, no overlap with any of the previous discographies, due to *Billboard*'s currentness. The results ran directly opposite to the recommended discography selections studied above and are summarized in Table 4.

Holdings percentages vis a vis the four charts examined ranged from a low of 83 percent on the July 18, 1998 chart (the last and most recent date looked at) to a high of 89 percent on the

Table 4.

Distribution of Holdings in Compact Disc Format of First 100 Spots of *Billboard* Top 200 Album Charts By the Cleveland Public Library
(n=400)

All Titles

Issue Date	Total	Holdings		Missing		Combined	
	#	#	%	#	%	#	%
10-18-97	100	87	87	0	0	87	87
1-17-98	100	89	89	0	0	89	89
4-18-98	100	87	87	0	0	87	87
7-18-98	100	83	83	1	1	84	84
Totals	400	356	89	1	<1	357	89

By Genre
Rock

10-18-97	52	46	88	0	0	46	88
1-17-98	55	48	87	0	0	48	87
4-18-98	50	45	90	0	0	45	90
7-18-98	47	41	87	0	0	41	87
Totals	204	180	88	0	0	180	88

R&B

10-18-97	30	24	80	0	0	24	80
1-17-98	30	27	90	0	0	27	90
4-18-98	37	31	84	0	0	31	84
7-18-98	35	29	83	1	3	30	86
Totals	132	111	84	1	<1	112	85

Other

10-18-97	18	17	94	0	0	17	94
1-17-98	15	14	93	0	0	14	93
4-18-98	13	11	85	0	0	11	85
7-18-98	18	13	72	0	0	13	72
Totals	64	55	86	0	0	55	86

January 17, 1998 chart. Only one title was classified as "missing" from any of the four charts (an R&B/Rap title, also from the July 18 chart). These percentages are contrasted with the range of holdings vis a vis the critical discographies of 12 percent of the *Rolling Stone* list, 17 percent of the BML3 list, and 29 percent of the *Library Journal* list.

Breaking the numbers down by genres yielded similar results. Rock holdings percentages ranged from a low of 87 percent on both the January and July charts (48 and 41, respectively) to a high of 90 percent (45) on the April chart. Combining all four charts, the system held 180 of 204 Rock titles represented (88 percent). In the R&B/Rap category, the results were about the same, ranging from a low of 83 perecent (29) on the July chart to a high of 90 percent (27) on the January chart. Combining the four charts and factoring in the single missing R&B/Rap title, CPL had an 85 percent accounting (112 of 132) of this genre.

Since the *Billboard* 200 Charts track sales of *all* full-length albums, genres such as Country, Latin and Classical were represented to varying degrees on the studied lists. They typically account for less than 20 percent of any given week's top sellers. As these genres were not relevant to this study, they were brought together in the category of "Other."

Discussion

Clearly, then, there is a bias towards obtaining current and recent titles, regardless of their long-term artistic merit or relevance to the Cleveland Public Library collection. This bias would also explain the low holdings percentage and high missing percentage of nineties-era titles from both the *RS* and BML3 listings (the *LJ* list stops with the seventies). It is very likely these titles were obtained during their *Billboard* chart runs, as evidenced by the analysis of recent Top 200 charts, but ignored after that in terms of replacement. The charts are perhaps the easiest way for

a library to obtain popular materials. No critical assessment need be employed by the librarian in making the decision to acquire a particular title. If it is near the top of the charts, immediate patron demand is assured. This method unfortunately still reinforces Frank Hoffmann's quarter-century old assessment of popular music materials' selection in public libraries alluded to earlier, namely that of secondary consideration (Hoffmann 1974, 26). Norman Oder's recent observation from this past year is also reinforced, namely that popular music compact disc collections continue to suffer in public libraries due to librarians with print-only orientations doing the selecting (Oder 1998, 30). However, critical thinking on these popular materials can lead to *long term* patron demand in that most "hits" of today are all but forgotten tomorrow, yet classics will *always* be requested.

Another troubling observation from this study involves the published collection development policy for sound recordings for the Cleveland Public Library. As stated earlier, the term "compact disc" has not been added to the policy statement, nor is there any mention made of *what* sound recordings to collect. Nowhere is it stated as to which genres are given priority, nor to the long term goals of the collection. Judging from the results of this study, the goal would appear to be short-term patron satisfaction. Again, the implication is secondary consideration for these materials.

CHAPTER 5.
SUMMARY AND CONCLUSIONS

It would appear that the Cleveland Public Library, a large research-oriented facility with a good reputation, concentrates on current "hits" as opposed to creating a sound recordings collection which could be used in serious scholarly research for the future. This study was performed on only one system's collection; it would be valuable to conduct a similar study on other systems to determine whether these findings are indicative of a pattern. It also would be valuable to further explore the validity of the statement, "I tend not to buy what I think is going to walk out of here," from a librarian quoted in Norman Oder's 1998 study of AV budgets in public libraries in regards to certain genres of music appealing particularly to younger patrons (Oder 1998, 32). Are librarians staying away from certain genres (Rap, in particular) based on this assumption?

The literature review and the results of this study indicate that classic popular music titles are *still not* a priority in today's public library. Arguments, studies, and observations presented over a thirty year span were included here to indicate how far public libraries have advanced in this area and how much farther they still need to go to effectively serve the needs of *all* patrons. The fact that surprisingly little has been written recently reinforces this assumption. With budgets continuing to increase for these materials and patron demand following suit, the time has come for public librarians to critically examine these (and other) popular culture materials as legitimate fixtures of their long-term collection development schemes.

APPENDIX

The Rolling Stone 200: The Essential Rock Collection

The 50's Era

Berry, Chuck	**The Great Twenty-Eight**	Chess/MCA 1984
Brown, Ruth	**Rockin' in Rhythm: The Best of Ruth Brown**	Rhino, 1996
Cash, Johnny	**The Sun Years**	Rhino, 1990
Charles, Ray	**The Birth of Soul** **Modern Sounds in Country & Western Music**	Atlantic, 1991 ABC, reissued Rhino, 1962
Diddley, Bo	**Bo Diddley, Go Bo Diddley**	Chess/MCA 1986
Domino, Fats	**My Blue Heaven: The Best of Fats Domino**	EMI, 1990
The Everly Brothers	**Cadence Classics (Their 20 Greatest Hits)**	Rhino, 1985
Holly, Buddy	**20 Golden Classics**	MCA, 1978
Lewis, Jerry Lee	**The Jerry Lee Lewis Anthology: All Killer, No Filler**	Rhino, 1993
Little Richard	**The Georgia Peach**	Specialty, 1991
Orbison, Roy	**For the Lonely: A Roy Orbison Anthology, 1956-1964**	Rhino, 1988
Perkins, Carl	**Original Sun Greatest Hits**	Rhino, 1986
Presley, Elvis	**The Complete Sun Sessions** **Elvis' Golden Records** **The Memphis Record**	RCA, 1987 RCA, 1984 RCA, 1987
Turner, Joe	**Big Bad and Blue**	Rhino, 1994

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Various Artists	**Atlantic R&B: 1947-1974** **The Best of Doo Wop Uptempo** ***The Sun Records Collection***	Atlantic, 1991 Rhino, 1989 Rhino, 1994
The 60's Era		
The Animals	**The Best of the Animals**	MGM, reissued Abkco, 1966
The Band	**The Band**	Capitol, 1969
The Beach Boys	**Endless Summer** **Pet Sounds**	Capitol, 1974 Capitol, 1966
The Beatles	**The Beatles/1962-1966** **Rubber Soul** **Sgt. Pepper's Lonely Hearts Club Band** **The Beatles (The White Album)** **Abbey Road**	Capitol, 1973 Capitol, 1965 Capitol, 1967 Apple, 1968 Apple, 1969
Brown, James	**Star Time**	Polydor, 1991
Buffalo Springfield	**Buffalo Springfield Again**	Atco, 1967
The Byrds	**The Byrds' Greatest Hits**	Columbia, 1967
Captain Beefheart and His Magic Band	**Trout Mask Replica**	Reprise, 1969
Cooke, Sam	**The Man and His Music**	RCA, 1986
Cream	**Wheels of Fire**	Atco, reissued Polydor, 1968
Creedence Clearwater Revival	**Willie and the Poor Boys**	Fantasy, 1969
Crosby, Stills, Nash, and Young	**Deja Vu**	Atlantic, 1970
The Doors	**The Doors**	Elektra, 1967
Dylan, Bob	**Bringing it All Back Home** **Highway 61 Revisited** **Blonde on Blonde** **The Basement Tapes** **Blood on the Tracks**	Columbia, 1965 Columbia, 1965 Columbia, 1966 Columbia, 1975 Columbia, 1975

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The Flying Burrito Brothers	**The Gilded Palace of Sun**	A&M. 1969
Franklin. Aretha	**I Never Loved a Man the Way I Love You** **Lady Soul**	Atlantic. reissued Rhino. 1967 Atlantic. reissued Rhino. 1968
The Grateful Dead	**Live Dead** **Workingman's Dead**	Warner Brothers. 1970 Warner Brothers. 1970
The Jimi Hendrix Experience	**Are You Experienced?** **Axis: Bold as Love** **Electric Ladyland**	Reprise. reissued MCA. 1967 Reprise. reissued MCA. 1968 Reprise. reissued MCA. 1968
Jefferson Airplane	**Surrealistic Pillow**	RCA. 1967
The Kinks	**The Kinks Greatest Hits!** **Something Else**	Reprise. reissued Rhino. 1966 Reprise. 1968
Mayall. John	**Bluesbreakers: John Mayall with Eric Clapton**	London. 1966
Mitchell. Joni	**Blue**	Reprise. 1971
Pink Floyd	**The Piper at the Gates of Dawn** **Dark Side of the Moon**	Capitol. 1967 Capitol. 1973
Redding. Otis	**Otis! The Definitive Otis Redding**	Rhino/Atlantic. 1993
Smokey Robinson and the Miracles	**Anthology**	Motown. 1995
The Rolling Stones	**Big Hits (High Tide and Green Grass)** **Beggar's Banquet** **Let It Bleed** **Sticky Fingers** **Exile on Main Street** **Some Girls**	London. reissued Abkco. 1966 London. reissued Abkco. 1968 London. reissued Abkco. 1968 Rolling Stones. reissued Virgin. 1971 Rolling Stones. reissued Virgin. 1972 Rolling Stones. reissued Virgin. 1978

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Simon and Garfunkel	**Greatest Hits**	Columbia, 1972
Spector, Phil	**Back to Mono (1958-1969)**	Abkco, 1991
Springfield, Dusty	**Dusty in Memphis**	Atlantic, reissued Rhino, 1969
Diana Ross and the Supremes	**Anthology**	Motown, 1974
The Velvet Underground	**The Velvet Underground & Nico** **Loaded**	MGM/Verve, reissued Verve/Polygram, 1967 Cotillion, reissued Rhino/Atlantic, 1970
The Who	**Meaty Beaty Big and Bouncy** **Tommy** **Who's Next**	Decca, reissued MCA, 1971 Decca, reissued MCA, 1969 Decca, reissued MCA, 1971
Wilson, Jackie	**Mr. Excitement!**	Rhino, 1992
The Yardbirds	**Greatest Hits, Vol 1 (1964-1966)**	Rhino, 1986
Frank Zappa and the Mothers of Invention	**Freak Out!**	Verve, reissued Rykodisc, 1966
Various Artists	**The Best of the Girl Groups, Vols. I and II** **Hitsville U.S.A.: The Motown Singles Collection, 1959-1971** **Nuggets: Original Artifacts from the First Psychedelic Era, 1965-1968**	Rhino, 1991 Motown, 1992 Elektra, 1972 (out of print)
The 70's Era		
AC/DC	**Highway to Hell**	Atlantic, 1978
Aerosmith	**Rocks**	Columbia, 1976
The Allman Brothers Band	**At Filmore East** (retitled as **The Filmore Concerts**)	Capricorn, reissued and expanded Polydor, 1971
Big Star	**Radio City**	Ardent, 1974
Black Sabbath	**Paranoid**	Warner Brothers, 1971

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Blondie	**Parallel Lines**	Chrysalis, 1978
Bowie, David	**Hunky Dory** **Low**	RCA, reissued Rykodisc, 1971 RCA, reissued Rykodisc, 1977
Browne, Jackson	**Late for the Sky**	Asylum, 1974
Chic	**Risque**	Atlantic, 1979
The Clash	**The Clash** **London Calling**	Epic, 1977 Epic, 1979
Costello, Elvis	**My Aim is True**	Columbia, reissued Rykodisc, 1977
Derek and the Dominoes	**Layla and Other Assorted Love Songs**	RSO/Polydor, 1970
The Eagles	**Hotel California**	Elektra/Asylum/Nonesuch, 1976
Eno, Brian	**Another Green World**	EG, 1975
Fleetwood Mac	**Rumours**	Warner Brothers, 1977
Gaye, Marvin	**What's Going On** **Anthology**	Tamla, 1971 Motown, 1975
Green, Al	**Greatest Hits**	Hi, reissued Right Stuff, 1972
Joel, Billy	**Greatest Hits: Vol. I and Vol. II**	Columbia, 1985
John, Elton	**Honky Chateau** **Greatest Hits**	MCA, reissued Rocket/Island, 1972 MCA, reissued Rocket/Island, 1974
King, Carole	**Tapestry**	Ode/CBS, 1971
Kraftwerk	**Trans-Europe Express**	Capitol, 1977
Led Zeppelin	**Led Zeppelin II** **Led Zeppelin IV (Zoso)**	Atlantic, 1969 Atlantic, 1971
Lennon, John	**Plastic Ono Band** **Imagine**	Apple/EMI, 1970 Apple/EMI, 1971

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Marley, Bob and the Wailers	**Burnin'** **Live**	Tuff Gong/Island, 1973 Tuff Gong/Island, 1975
Mayfield, Curtis and the Impressions	**The Anthology 1966-1977**	MCA, 1992
Morrison, Van	**Astral Weeks** **Moondance** **The Best of Van Morrison**	Warner Brothers, 1968 Warner Brothers, 1970 Polydor, 1990
Nelson, Willie	**Red Headed Stranger**	Columbia, 1975
Newman, Randy	**12 Songs**	Reprise, 1970
The New York Dolls	**New York Dolls**	Mercury, 1973
The O'Jays	**Back Stabbers**	Philadelphia International, reissued Legacy, 1972
Parliament-Funkadelic	**Mothership Connection** **One Nation Under a Groove**	Casablanca/Polygram, 1975 Warner Brothers, reissued Priority, 1978
Pere Ubu	**The Modern Dance**	Blank/Rough Trade, reissued DGC as part of box set, **Datapanik in the Year Zero**, 1977
The Pretenders	**Pretenders**	Real/Sire, 1979
Ramones	**Ramones**	Sire, 1976
Roxy Music	**Siren**	Reprise, 1975
The Sex Pistols	**Never Mind the Bollocks, Here's the Sex Pistols**	Warner Brothers, 1977
Sly and the Family Stone	**Greatest Hits** **There's a Riot Going On**	Epic, 1970 Epic, 1971
Smith, Patti	**Horses**	Arista, 1975
Springsteen, Bruce	**Born to Run** **Born in the U.S.A.**	Columbia, 1975 Columbia, 1984
Steely Dan	**Pretzel Logic**	MCA, 1974
Stewart, Rod	**Every Picture Tells a Story**	Mercury, 1971
The Stooges	**Funhouse**	Elektra, 1970

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Taylor, James	**Sweet Baby James**	Warner Brothers, 1970
Wonder, Stevie	**Talking Book** **Innervisions**	Tamla Motown, 1972 Tamla Motown, 1973
X	**Los Angeles**	Slash, 1980
Young, Neil	**After the Gold Rush** **Tonight's the Night** **Rust Never Sleeps**	Reprise, 1971 Reprise, 1975 Reprise, 1979
Various Artists Soundtracks	**The Harder They Come** **Saturday Night Fever**	Mango/Island, 1972 RSO/Polygram, 1977
The 80's Era		
Anderson, Laurie	**Big Science**	Warner Brothers, 1982
Afrika Bambaataa and the Soulsonic Force	**Planet Rock-The Album**	Tommy Boy, 1986
Beastie Boys	**Paul's Boutique**	Capitol, 1989
Black Flag	**Damaged**	SST, 1981
The Cure	**Staring at the Sea: The Singles**	Elektra, 1986
De La Soul	**Three Feet High and Rising**	Tommy Boy, 1989
Eurythmics	**Touch**	RCA, 1983
Gang of Four	**Entertainment!**	Warner Brothers, reissued Infinite Zero, 1979
Grandmaster Flash and the Furious Five	**Greatest Message's**	SugarHill, 1984
Guns N' Roses	**Appetite for Destruction**	Uzi Suicide/Geffen, 1987
Henley, Don	**The End of Innocence**	Geffen, 1989
Husker Du	**Zen Arcade**	SST, 1984
Jackson, Michael	**Off the Wall** **Thriller**	Epic, 1979 Epic, 1982
Jane's Addiction	**Nothing's Shocking**	Warner Brothers, 1988
The Jesus and Mary Chain	**Psychocandy**	Reprise, 1985

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Jett, Joan and the Blackhearts	**I Love Rock & Roll**	Boardwalk, reissued Blackheart, 1981
Joy Division	**Closer**	Factory, reissued Qwest, 1980
LL Cool J	**Radio**	Def Jam/Columbia, 1985
Madonna	**Like a Prayer**	Sire, 1989
Metallica	**Kill 'Em All**	Megaforce, reissued Elektra, 1983
Ministry	**The Land of Rape and Honey**	Sire, 1988
Minutemen	**Double Nickels on the Dime**	SST, 1984
N.W.A.	**Straight Outta Compton**	Ruthless/Priority, 1988
O'Connor, Sinead	**I Do Not Want What I Haven't Got**	Ensign/Chrysalis, 1990
Pixies	**Surfer Rosa**	4AD/Rough Trade, reissued 4AD/Elektra, 1988
Prince	**Dirty Mind** **Purple Rain** **Sign 'o' the Times**	Warner Brothers, 1980 Warner Brothers, 1984 Paisley Park/Warner Brothers, 1987
Public Enemy	**It Takes a Nation of Millions to Hold Us Back**	Def Jam/Columbia, 1988
Raitt, Bonnie	**Nick of Time**	Capitol, 1989
R.E.M.	**Murmur** **Document**	I.R.S., 1983 I.R.S., 1987
The Replacements	**Let It Be**	Twin/Tone, 1984
Run-DMC	**Raising Hell**	Profile, 1986
The Smiths	**The Smiths**	Rough Trade/Sire, 1984
Sonic Youth	**Daydream Nation**	Blast First!/Enigma, reissued DGC, 1988
Talking Heads	**Remain in Light**	Sire, 1980

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U2	**The Joshua Tree** **Achtung Baby!**	Island, 1987 Island, 1991
The 90's Era		
Beck	**Odelay**	DGC, 1996
Dr. Dre	**The Chronic**	Death Row/Priority/ Interscope, 1992
Harvey, P. J.	**Dry**	Too Pure/Indigo, 1992
Hole	**Live Through This**	DGC, 1994
Massive Attack	**Blue Lines**	Virgin, 1991
Moby	**"Go"**	Instinct, 1991
My Bloody Valentine	**Loveless**	Sire, 1991
Nine Inch Nails	**Pretty Hate Machine**	TVT, 1989
Nirvana	**Nevermind** **Unplugged in New York**	Sub Pop/DGC, 1991 DGC, 1994
The Orb	**The Orb's Adventures** **Beyond the Ultraworld**	Isalnd, 1991
Pavement	**Slanted and Enchanted**	Matador, 1991
Pearl Jam	**Ten**	Epic, 1991
Phair, Liz	**Exile in Guyville**	Matador, 1993
The Smashing Pumpkins	**Siamese Dream**	Virgin, 1993
The Stone Roses	**The Stone Roses**	Silvertone/RCA, 1989

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A Basic *Music* Library

Essential Scores and Sound Recordings

Third Edition

Compiled by the Music Library Association

Elizabeth Davis
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Kent Underwood and William E. Anderson
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Chicago and London
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24

Rhythm and Blues, Soul, and Rap

Compiled by
William E. Anderson
and Kent Underwood

The term *rhythm and blues* (r&b) was first applied by the music industry to Black popular music in the late 1940s. The first section of this chapter covers the various styles of African American popular vocal and dance music since World War II, including rhythm and blues itself, soul music, Motown, funk, and disco. (Consult the index for listings under these and other genre terms.) A section on rap music concludes the chapter.

Rhythm and Blues, Soul, and Related Genres

Anthologies

5109 *Atlantic honkers: a rhythm and blues saxophone anthology.* Atlantic: 81666. 2LP set. 1947–70. [Joe Morris, Tiny Grimes, Red Prysock, Frank Culley, Willis Jackson, Jesse Stone, Hal Singer, Sam "The Man" Taylor, Arnett Cobb, King Curtis]. OP

5110 ** *Atlantic rhythm and blues, 1947–1974.* Atlantic: 82305-2. 8CD set. 1947–74. [This material was previously released on seven single CDs (Atlantic: 81293-2/81299-2), now out-of-print].

5111 *Atlantic sisters of soul.* Rhino: 71037. 1965–73. [Sweet Inspirations, Barbara Lynn, Betty LaVette, Tammi Lynn, and others].

5112 *The best of Ace Records: the r&b hits.* Scotti Bros.: 75406-2. 1955–60. [Huey Smith, Bobby Marchan, Earl King, Red Tyler, Al Collins, and others].

5113 *Best of Chess r&b, vol. 1.* Chess: CHD-31317. 1956–65. [Moonglows, Miracles, Jimmy McCracklin, Vibrations, Etta James, Clarence Henry, Bobby Moore, Jan Bradley, Billy Stewart, Little Milton, and others].

5114 *Best of Chess r&b, vol. 2.* Chess: CHD-31318. 1964–69. [Billy Stewart, Tony Clarke, Mitty Collier, Radiants, Little Milton, Dells, Laura Lee, Fontella Bass, Ramsey Lewis, Jackie Ross, Etta James, and others].

5115 *The best of Holland-Dozier-Holland.* HDH: 3907 (Invictus/Hot Wax). 1970–73. [Flaming Ember, 5th Day, Chairmen of the Board, Honey Cone, and others].

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5116 ** *Best of the girl groups, vol. 1.* Rhino: 70988. 1961–66. [Shangri Las, Chiffons, Dixie Cups, Shirelles, Betty Everett, and others]

5117 *Best of the girl groups, vol. 2.* Rhino: 70989. 1958–65. [Angels, Chiffons, Little Eva, Cookies, Shirelles, Essex, Exciters, and others].

5118 ** *Blues masters, vol. 5: jump blues classics.* Rhino: 71125. 1947–57. [Joe Turner, Wynonie Harris, Roy Brown, Tiny Bradshaw, Jackie Brenston, Roy Milton, Big Mama Thornton, Bull Moose Jackson, Ruth Brown, and others]

5119 * *Blues masters, vol. 13: New York City blues.* Rhino: 71131. 1944–56. [Lionel Hampton, Duke Ellington, Buddy Johnson, Hot Lips Page, Joe Morris, Eddie "Cleanhead" Vinson, Arnett Cobb, Lucky Millinder, Erskine Hawkins, Joe Turner, Cootie Williams, Johnny Hodges, Al Hibbler, Jesse Stone, Big Maybelle, Sam "The Man" Taylor, Count Basie, Joe Williams, Al Sears]

5120 *Blues masters, vol. 14: more jump blues.* Rhino: 71133. 1946–59. [Louis Jordan, Professor Longhair, Ruth Brown, Joe Turner, Louis Prima, Floyd Dixon, Joe Liggins, LaVern Baker, Sam Price, Big Maybelle, Faye Adams, Joe Morris, Piano Red, Wynonie Harris, and others].

5121 *Chicago soul: the legendary Brunswick/Dakar hits.* Epic: PG2 39895. 2LP set. 1965–75. [Barbara Acklin, Tyrone Davis, Chi-Lites, Gene Chandler, and others]. OP

5122 *Collector's choice.* Rounder: CD 2082 (Ric/Ron). 1959–64. [Professor Longhair, Irma Thomas, Tommy Ridgley, Eddie Bo, Al Johnson, Joe Jones, and others].

5123 *The complete Stax-Volt singles.* Atlantic: 82218-2. 9CD set. 1959–68. [Otis Redding, Sam and Dave, Booker T and the MGs, Eddie Floyd, Rufus Thomas, Carla Thomas, Albert King, William Bell, Johnnie Taylor, and others].

5124 ** *Crescent City soul highlights.* EMI: 37355. [1966]. [Fats Domino, Spiders, Smiley Lewis, Shirley and Lee, Dave Bartholomew, Showmen, Barbara George, Jewel King, Archibald, Clarence Garlow, Bobby Mitchell, Earl King, Benny Spellman, Ernie K-Doe, Chris Kenner, Jessie Hill, Irma Thomas, Roy Brown]. [Item 5125 covers material comparable to item 5124 but in greater depth and with better packaging and notes].

5125 * *Crescent City soul: the sound of New Orleans.* EMI: 37350. 4CD set. 1947–74. [Profe Longhair, Lloyd Price, Fats Domino, Spiders, S ley Lewis, Shirley and Lee, Guitar Slim, Sugar Crawford, Little Richard, Clarence "Frogm Henry, Dave Bartholomew, Huey Smith, Prince La, Showmen, Barbara George, Lee Dorsey, Tor Ridgley, Jewel King, Archibald, Clarence Gar Bobby Mitchell, Lee Allen, Earl King, Benny Sp man, Ernie K-Doe, Chris Kenner, Aaron Nev Jessie Hill, Irma Thomas, Roy Brown, Dr. J Allen Toussaint, Meters, and others.]

5126 *Didn't it blow your mind!: soul hits of the vol. 1.* Rhino: 70781. 1969–70. [Friends of Dist tion, Winstons, Eddie Holman, Chairmen of Board, Brook Benton, Edwin Hawkins, Delfo and others].

5127 *Didn't it blow your mind!: soul hits of the vol. 2.* Rhino: 70782. 1969–70. [Tyrone D. Moments, Five Stairsteps, Freda Payne, Three grees, and others].

5128 *Didn't it blow your mind!: soul hits of the vol. 3.* Rhino: 70783. 1970. [Edwin Starr, W 103rd Street Rhythm Band, Gene Chandler, others].

5129 *Didn't it blow your mind!: soul hits of the vol. 4.* Rhino: 70784. 1970–71. [King Floyd, Ch men of the Board, Chi-Lites, Brenda and the T lations, and others].

5130 *Didn't it blow your mind!: soul hits of the vol. 5.* Rhino: 70785. 1971. [Honey Cone, Fr Payne, Jean Knight, Undisputed Truth, and othe

5131 *Didn't it blow your mind!: soul hits of the vol. 6.* Rhino: 70786. 1971. [Dramatics, Bill W ers, Isaac Hayes, Chi-Lites, Persuaders, Staple S ers, and others].

5132 *Didn't it blow your mind!: soul hits of the vol. 7.* Rhino: 70787. 1971–72. [Dennis Coffey, Simon, Betty Wright, Dramatics, Chi-Lites, others].

5133 * *Didn't it blow your mind!: soul hits of '70s, vol. 8.* Rhino: 70788. 1972. [Joe Tex, St Singers, Bill Withers, Luther Ingram, O'Jays, Simon, and others].

5134 *Didn't it blow your mind!: soul hits of the vol. 9.* Rhino: 70789. 1972–73. [Mel and Tim, Cu Mayfield, Harold Melvin, Four Tops, Billy Paul, others].

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5135 *Didn't it blow your mind!: soul hits of the '70s, vol. 10.* Rhino: 70790. 1972–73. [Curtis Mayfield, War, Four Tops, Independents, Sylvia, and others]

5136 *Didn't it blow your mind!: soul hits of the '70s, vol. 11.* Rhino: 70551. 1972–73. [Barry White, Pointer Sisters, Eddie Kendricks, Ann Peebles, Staple Singers, Gladys Knight, JB's, Dells, and others]

5137 *Didn't it blow your mind!: soul hits of the '70s, vol. 12.* Rhino: 70552. 1973–74. [O'Jays, Manu Dibango, Eddie Kendricks, Bobby Womack, MFSB, Harold Melvin, Kool and the Gang, and others]

5138 *Didn't it blow your mind!: soul hits of the '70s, vol. 13.* Rhino: 70553. 1973–74. [Blue Magic, Rufus, Johnny Bristol, BT Express, Kool and the Gang, and others]

5139 *Didn't it blow your mind!: soul hits of the '70s, vol. 14.* Rhino: 70554. 1974–75. [Ohio Players, Labelle, O'Jays, Latimore, AWB, BT Express, Miracles, Shirley and Company, and others]

5140 *Didn't it blow your mind!: soul hits of the '70s, vol. 15.* Rhino: 70555. 1974–75. [Rufus, Ben E. King, Blackbyrds, Minnie Riperton, Tavares, Joe Simon, Staple Singers, Gwen McCrae, Major Harris, Shirley Brown, and others]

5141 ** *The disco years, vol. 1: turn the beat around.* Rhino: 70984. 1974–78. [Van McCoy, Shirley and Company, Rose Royce, Trammps, KC and the Sunshine Band, Diana Ross, Thelma Houston, Vicki Sue Robinson, Taste of Honey, Sylvester, Peter Brown, and others]

5142 * *The disco years, vol. 2: on the beat.* Rhino: 70985. 1978–82. [Chic, Anita Ward, Gloria Gaynor, Lipps Inc., Kool and the Gang, Village People, Blondie, Cheryl Lynn, and others]

5143 * *The disco years, vol. 3: boogie fever.* Rhino: 70274. 1973–80. [Sylvers, Carol Douglas, Village People, Jackson 5, Chic, Sister Sledge, Donna Summer, Amii Stewart, and others]

5144 *The disco years, vol. 4: lost in music.* Rhino: 70275. 1977–85. [Chic, Sister Sledge, Diana Ross, Kool and the Gang, Donna Summer, and others]

5145 *The disco years, vol. 5: must be the music.* Rhino: 70276. 1974–86. [Evelyn King, Cheryl Lynn, Donna Summer, Heatwave, Diana Ross, S.O.S. Band, and others]

5146 *Duke-Peacock's greatest hits.* MCA: MCAD-10666. 1952–73. [Big Mama Thornton, Junior Parker, Bobby Bland, Marie Adams, James Booker, Joe Hinton, Johnny Ace, O. V. Wright, Carl Carlton, and others]

5147 *The Fire/Fury Records story.* Capricorn: 42009-2. 2CD set. 1957–62. [Produced by Bobby Robinson, Wilbert Harrison, Buster Brown, Lee Dorsey, Bobby Marchan, Gladys Knight, Elmore James, Tarheel Slim and Little Ann, King Curtis, Les Cooper, and others]

5148 * *Get down tonight: the best of T. K. Records.* Rhino: 71003. 1972–80. [Gwen McCrae, George McCrae, KC and the Sunshine Band, Betty Wright, Timmy Thomas, Peter Brown, Foxy, and others]

5149 *Hi times: the Hi Records r&b years.* Right Stuff: 30584. 3CD set. 1958–78. [Bill Black, Willie Mitchell, Al Green, Ann Peebles, Syl Johnson, Otis Clay, O. V. Wright, and others]

5150 * *The history of Hi Records rhythm and blues, vol. 1: the beginnings.* Hi/MCA: MCAD-25226. 1959–72. [Bill Black, Willie Mitchell, Ann Peebles, Al Green, Otis Clay, and others. Item 5146 covers material comparable to item 5147 but in greater depth and with better packaging and notes.] OP

5151 ** *Hitsville USA: the Motown singles collection.* Motown: 37463-6312-2. 4CD set. 1959–71. [Contours, Four Tops, Marvin Gaye, Isley Brothers, Jackson 5, Gladys Knight, Martha and The Vandellas, Marvelettes, Miracles, Edwin Starr, Supremes, Temptations, Jr. Walker and the All Stars, Mary Wells, Stevie Wonder, Kim Weston, Brenda Holloway, and others]

5152 *Hitsville USA: the Motown singles collection, vol. 2.* Motown: 37463-6358-2. 4CD set. 1972–92. [Lionel Richie, Michael Jackson, Jackson 5, Supremes, Four Tops, Temptations, Stevie Wonder, Gladys Knight, Diana Ross, Marvin Gaye, Eddie Kendricks, Smokey Robinson, Thelma Houston, Commodores, Switch, Rick James, Teena Marie, Dazz Band, DeBarge, and others]

5153 * *In yo' face: the history of funk, vol. 1.* Rhino: 71431. 1970–74. [James Brown, Sly and the Family Stone, Funkadelic, Charles Wright, King Floyd, Curtis Mayfield, Eddie Kendricks, War, Earth, Wind and Fire, Parliament, and others]

5154 *In yo' face: the history of funk, vol. 2.* Rhino: 71432. 1971–75. [James Brown, Sly and the Family

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Stone, Curtis Mayfield, Kool and the Gang, O'Jays, AWB, Rufus, Earth, Wind and Fire, and others]

5155 * *In yo' face: the history of funk, vol. 3.* Rhino 71433. 1973–77. [Kool and the Gang, James Brown, O'Jays, Isley Brothers, Parliament, Rufus, Cameo, Brothers Johnson, Graham Central Station, and others]

5156 * *In yo' face: the history of funk, vol. 4.* Rhino 71434. 1973–78. [Sly and the Family Stone, James Brown, Kool and the Gang, Parliament, Bootsy Collins, Marvin Gaye, Earth, Wind and Fire, Isley Brothers, and others]

5157 * *In yo' face: the history of funk, vol. 5.* Rhino 71435. 1974–80. [Sly and the Family Stone, Con-FunkShun, Parliament, Fatback, Bar-Kays, Chuck Brown, Gap Band, Rick James, Zapp, Cameo, and others]

5158 * *The King r&b box set.* King KBSCD-7002. 4CD set. 1945–68. [Bull Moose Jackson, Five Royales, Roy Brown, Swallows, Dominoes, Hank Ballard, Wynonie Harris, Lucky Millinder, Julia Lee, Todd Rhodes, James Brown, Tiny Bradshaw, Bill Doggett, and others]

5159 * *Mercury r&b 1946–1962.* Mercury 838243-2. 2CD set. 1946–62. [Dinah Washington, Eddie "Cleanhead" Vinson, Roy Byrd (Professor Longhair), Buddy and Ella Johnson, Louis Jordan, Clyde McPhatter, and others]

5160 *The Minit Records story.* EMI E2 30879. 2CD set. 1959–70. [Ernie K-Doe, Benny Spellman, Jessie Hill, Chris Kenner, Irma Thomas, Eskew Reeder, Bobby Womack, O'Jays, Ike and Tina Turner, and others].

5161 ** *Muscle Shoals sound.* Rhino 71517. 1961–72. [Arthur Alexander, Jimmy Hughes, Percy Sledge, James and Bobby Purify, Wilson Pickett, Aretha Franklin, Arthur Conley, Etta James, Clarence Carter, R. B. Greaves, Staple Singers, and others]

5162 *New Orleans Jazz and Heritage Festival 1976.* Rhino 71111. 1976. [Allen Toussaint, Lee Dorsey, Ernie K-Doe, Irma Thomas, and others]

5163 *The OKeh rhythm and blues story.* Epic/Legacy E3K 48912. 3CD set. 1949–57. [Chris Powell, Red Saunders, Big Maybelle, Chuck Willis, Ravens, Larry Darnell, Treniers, Annie Laurie, Paul Gayten, Hadda Brooks, Titus Turner, Screamin' Jay Hawkins, Andre Williams, and others].

5164 * *OKeh soul.* Sony Music Special Products 37321 (OKeh). 1962–67. [Major Lance, Billy Butler, Walter Jackson, Artistics, Vibrations, and others]

5165 * *Phil Spector: back to mono.* Phil Spector Abkco 7118-2 (Philles). 4CD set. 1958–69. [Crystals, Ronettes, Righteous Brothers, Darlene Love, and others]

5166 *Pimps, players and private eyes.* Sire 26624-2. 1971–74. [Bobby Womack, Impressions, Four Tops, Marvin Gaye, Isaac Hayes, Willie Hutch, Curtis Mayfield, and others]

5167 ** *The r&b box: 30 years of rhythm and blues.* Rhino: R2 71806. 6CD set. 1943–72. [Louis Jordan, Buddy Johnson, Illinois Jacquet, Joe Liggins, Lionel Hampton, Jimmy Liggins, Johnny Moore, Charles Brown, Ravens, Roy Milton, Julia Lee, Nellie Lutcher, Mabel Scott, Amos Milburn, Paul Williams, Big Jay McNeely, Dinah Washington, Johnny Otis, Percy Mayfield, Jackie Brenston, Five Keys, Lloyd Price, Ruth Brown, Orioles, Joe Turner, Professor Longhair, Clovers, Spaniels, Penguins, LaVern Baker, Moonglows, Ray Charles, Johnny Ace, Clyde McPhatter, Drifters, Shirley & Lee, Cadillacs, James Brown, Fats Domino, Big Maybelle, Chuck Willis, Dells, Jesse Belvin, Coasters, Jackie Wilson, Chantels, Huey Smith, Impressions, Wilbert Harrison, Flamingos, Dee Clark, Etta James, Bobby Bland, Solomon Burke, Mary Wells, Chuck Jackson, Booker T and the MGs, Marvin Gaye, Miracles, Joe Tex, Little Milton, Four Tops, Isley Brothers, Wilson Pickett, Percy Sledge, Temptations, Eddie Floyd, Aaron Neville, Otis Redding, James Carr, Aretha Franklin, Sam and Dave, B. B. King, Brook Benton, Ike and Tina Turner, Spinners, and others]

5168 *Rock instrumental classics, vol. 4: soul.* Rhino 71604. 1961–73. [Booker T and the MGs, King Curtis, Mar-Keys, Hugh Masekela, Bar-Kays, Ray Barretto, Cannonball Adderley, Young-Holt Unlimited, Ramsey Lewis, Manu Dibango, Mongo Santamaria, El Chicano, and others]

5169 ** *The roots of rock and roll.* Savoy: ZDS-4415. 1947–56. [Paul Williams, Hal Singer, Johnny Otis, Little Esther, Varetta Dillard, Big Maybelle, Ravens, and others]. OP

5170 *The Scepter Records story.* Capricorn 2-42003. 3CD set. 1959–72. [Shirelles, Maxine Brown, Isley Brothers, Chuck Jackson, Dionne Warwick, Kingsmen, Esquires, B. J. Thomas, and others]

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5171 *Soul shots: a collection of sixties soul classics, vol. 1.* Rhino: 75774. 1962–69. [J. J. Jackson, James Brown, Dyke and the Blazers, Fontella Bass, Intruders, King Curtis, Lorraine Ellison, James and Bobby Purify, and others].

5172 *Soul shots: a collection of sixties soul classics, vol. 2.* Rhino: 75770. 1961–69. [Johnnie Taylor, Bobby Moore, Eddie Holman, Deon Jackson, Dells, Booker T and the MGs, Chuck Jackson, Major Lance, Linda Jones, and others].

5173 *Soul shots: a collection of sixties soul classics, vol. 3.* Rhino: 75757. 1959–68. [Capitols, Edwin Starr, Impressions, Sweet Inspirations, James Carr, Dells, O. V. Wright, James and Bobby Purify, and others].

5174 *Southern rhythm 'n' rock: the best of Excello Records, vol. 2.* Rhino: 70897. 1954–65. [Gladiolas, Jerry McCain, Arthur Gunter, Earl Gaines, Lillian Offit, Louis Brooks, King Crooners, and others].

5175 *Stars of the Apollo Theatre.* Columbia: C2K 53407. 2CD set. 1927–65. [Bessie Smith, Buck and Bubbles, Butterbeans and Susie, Mills Brothers, Cab Calloway, Cootie Williams, Eddie "Cleanhead" Vinson, Slim Gaillard, Ida Cox, Jimmy Rushing, Count Basie, Big Maybelle, Screamin' Jay Hawkins, Aretha Franklin, and others].

5176 ** *Straighten up and fly right: rhythm and blues from the close of the swing era to the dawn of rock 'n' roll.* New World: NW 261. LP. 1938–56. [Lionel Hampton, Joe Turner, Golden Gate Quartet, Nat King Cole, Cecil Gant, Louis Jordan, T-Bone Walker, Wynonie Harris, Ravens, Tiny Bradshaw, Lightnin' Hopkins, Clovers, Big Mama Thornton, Ruth Brown, Orioles, Muddy Waters]. OP.

5177 * *Ten years of #1 hits.* Philadelphia International/CBS: ZK 30307. 1972–79. [Billy Paul, MFSB, O'Jays, Archie Bell, Lou Rawls, Teddy Pendergrass, McFadden and Whitehead].

5178 * *This is how it all began, vol. 1.* Specialty: 2117. LP/AC. 1945–55. [John Lee Hooker, Mercy Dee, Roy Milton, Joe Liggins, Percy Mayfield, Camille Howard, Jimmy Liggins, Soul Stirrers, Alex Bradford, Swan Silvertones, and others].

5179 * *Top of the Stax: 20 greatest hits.* Stax: SCD-8800/5-2. 1962, 1966–74. [Sam and Dave, Eddie Floyd, Staple Singers, Carla Thomas, Soul Children, Shirley Brown, Johnnie Taylor, Little Milton, Jean Knight, Rufus Thomas, Booker T and the MGs, Mel and Tim, Dramatics, Emotions, Otis Redding, Frederick Knight, Isaac Hayes].

5180 *A tribute to Black entertainers.* Columbia: C2K 52454. 2CD set. 1919–82. [Bert Williams, Ethel Waters, Louis Armstrong, Slim and Slam, Jimmie Lunceford, Count Basie, Pete Johnson, Billie Holiday, Lena Horne, Cab Calloway, Mills Brothers, Duke Ellington, Sarah Vaughan, Ella Fitzgerald, O'Jays, Isley Brothers, Sly and the Family Stone, and others].

5181 *The Vee-Jay story: celebrating 40 years of classic hits.* Vee-Jay: VVS2-3-400. 3CD set. 1953–65. [Spaniels, Jerry Butler, El Dorados, Gene Chandler, Dells, Dee Clark, Roscoe Gordon, Betty Everett, Little Richard, Jimmy Reed, Elmore James, Eddie Taylor, John Lee Hooker, and others].

Individual Artists or Groups

5182 Adams, Faye, ca. 1925–

Golden classics. Collectables: COL-CD-5122 (Herald). [1953–57].

5183 Alexander, Arthur, 1940–1993

The ultimate Arthur Alexander. Razor & Tie: 2014 (Dot). 1961–64, 1975.

5184 Atlantic Starr

Atlantic Starr. [Series: Classics, vol. 10]. A&M: 75021-2508-2. 1978–85.

5185 Baker, Anita, 1957–

Rapture. Elektra: 60444-2. 1986.

5186 * Baker, LaVern, 1929–

Soul on fire: the best of LaVern Baker. Atlantic: 82311-2. 1953–62.

5187 * Ballard, Hank, 1936– , and the Midnighters

Sexy ways: the best of Hank Ballard and the Midnighters. Rhino: 71512 (Federal/King). 1953–61.

5188 Bar-Kays

The best of the Bar-Kays. Mercury: 314 514 823-2. 1976–89.

5189 Bell, William, 1939–

The best of William Bell. Stax: SCD-8541-2. 1968–74.

5190 Benton, Brook, 1931–1988

The best of Brook Benton. Mercury: 830772-2. 1959–64.

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5191 Big Maybelle. 1924–1972

The complete OKeh sessions. Epic: EK 53417 (OKeh). 1952–55.

5192 Bland, Bobby. 1932– *See* 4225.

5193 Bonds, Gary U. S., 1939–

School of rock 'n' roll. Rhino: 70971 (Legrand). 1960–62.

5194 Booker T and the MG's

The very best of Booker T and the MG's. Rhino: 71738 (Stax). 1962–71.

5195 Bostic, Earl. 1913–1965

Earl Bostic blows a fuse. Charly: CDCHARLY 241 (King). 1946–58.

5196 Bradshaw, Tiny. 1905–1958

Breakin' up the house. Charly: CD 43 (King). 1950–52. OP

5197 Brown, Bobby. 1969–

Don't be cruel. MCA: MCAD-42185. 1988.

5198 ** Brown, Charles. 1922–

Driftin' blues: the best of Charles Brown. EMI: 97989 (Aladdin). 1945–56.

5199 Brown, Chuck. 1936– , and the Soul Searchers

Bustin' loose. Valley Vue: 53003 (Source). 1978.

5200 Brown, James. 1928–

5200.1 *Live at the Apollo.* Polydor: 823001-2. 1967.

5200.2 * *Live at the Apollo: October 24, 1962.* Polydor: 843479-2. 1962.

5200.3 * *Roots of a revolution.* Polydor: 817304-2 (Federal/King). 2CD set. 1956–64.

5200.4 * *Star time.* Polydor: 849108-2 (King). 4CD set. 1956–84.

5200.5 ** *20 all-time greatest hits.* Polydor: 314-511326-2. 1956–72. [Item 5200.4 covers material comparable to item 5200.5 but in greater depth and with better packaging and notes].

5201 Brown, Roy. 1925–1981

5201.1 * *Good rocking tonight: the best of Roy Brown.* Rhino: 71545 (DeLuxe/King). 1947–57.

5201.2 *Laughing but crying.* Route 66: RBD-2 (DeLuxe). 1947–59.

5202 Brown, Ruth. 1928–

Miss Rhythm. Atlantic: 82061-2. 2CD set. 1949–60.

5203 Bryson, Peabo. 1951–

The Peabo Bryson collection. Capitol: 46071. 1978–83.

5204 Burke, Solomon. 1936–

5204.1 * *The best of Solomon Burke.* Atlantic: 8109-2. 1960–67. [Item 5204.2 covers material comparable to item 5204.1 but in greater depth and with better packaging and notes].

5204.2 *Home in your heart: the best of Solomon Burke.* Rhino/Atlantic: 70284. 2CD set. 1960–68.

5204.3 *Soul alive!* Rounder: CD 11521. 1981.

5205 Butler, Jerry. 1939–

5205.1 * *The best of Jerry Butler.* Rhino: 75881 (Vee-Jay/Mercury). 1958–69.

5205.2 *The very best of Jerry Butler.* Mercury: 314-510967-2. 1967–72.

5206 * Cameo

The best of Cameo. Polydor: 314 514824-2 (Chocolate City/Atlanta Artists). 1977–87.

5207 Carr, James. 1942–

The essential James Carr. Razor & Tie: CD 2060. (Goldwax). 1966–69.

5208 Carter, Clarence. 1936–

Snatching it back: the best of Clarence Carter. Rhino/Atlantic: 70286. 1963, 1966–71.

5209 Charles, Ray. 1930–

5209.1 * *Anthology.* Rhino: 75759 (ABC). 1960–68.

5209.2 ** *The best of Ray Charles: the Atlantic years.* Rhino: 71722. 1953–59. [Item 5209.4 covers material comparable to item 5209.2 but in greater depth and with better packaging and notes].

5209.3 *The birth of a legend.* Ebony: EY2CD-8001/02 (Downbeat/Swingtime). 2CD set. 1949–52.

5209.4 * *The birth of soul.* Atlantic: 82310-2. 3CD set. 1952–59.

5209.5 *Modern sounds in country and western music.* Rhino: 70099 (ABC). 1962.

5209.6 *Ray Charles live.* Atlantic: 81732-2. 1958–59.

5210 Chi-Lites

Greatest hits. Rhino: 70532 (Brunswick). 1969–74.

5211 Chic

Dance, dance, dance: the best of Chic. Atlantic: 82333-2. 1977–83.

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5212 Clark, Dee, 1938–1990

Raindrops. Vee-Jay: NVD2-703. 1958–62.

5213 Clovers

Down in the alley: the best of the Clovers. Atlantic: 82312-2. 1951–55.

5214 Coasters

5214.1 * *50 coastin' hits*. Rhino: 71090 (Spark/Atco). 2CD set. 1954–68.

5214.2 ** *The very best of the Coasters*. Rhino: 71597 (Atco). 1954–61. [Item 5214.1 covers material comparable to item 5214.2 but in greater depth and with better packaging and notes].

5215 Cole, Natalie, 1950–

Natalie Cole collection. Capitol: 46619. 1975–81.

5216 Collins, Bootsy, 1951–

Back in the day: the best of Bootsy Collins. Warner Bros.: 26581-2. 1972, 1976–82.

5217 Commodores

All the great hits. Motown: 37463-6028-2. 1974–81.

5218 Cooke, Sam, 1935–1964

5218.1 *Feel it!: live at the Harlem Square Club*. RCA: PCD1-5181. 1963.

5218.2 ** *The man and his music*. RCA: PCD1-7127 (Keen). 1956–64.

5219 Crystals

The best of the Crystals. Phil Spector/Abkco: 7214-2 (Philles). 1961–64.

5220 Darnell, Larry, 1929–1983

I'll get along somehow. Route 66: KIX-19 (Regal). LP. 1949–57. OP.

5221 Davis, Tyrone, 1938–

Greatest hits. Rhino: 70533 (Dakar). 1968–75.

5222 Dazz Band

Greatest hits. Motown: 37463-5387-2. 1981–84.

5223 Delfonics

The best of the Delfonics. Arista: ARCD-8333 (Philly Groove). 1968–72.

5224 Dells

On their corner: the best of the Dells. Chess: CHD-9333 (Cadet). 1966–74.

5225 * Doggett, Bill, 1916–1996

Leaps and bounds. Charly: CDCHARLY 281 (King). 1952–59.

5226 Domino, Fats, 1928–

5226.1 ** *The fat man: 25 classic performances*. EMI: 52326. 1949–61. [Item 5226.2 covers material comparable to item 5226.1 but in greater depth and with better packaging and notes].

5226.2 *"They call me the fat man . . .": the legendary Imperial recordings*. EMI: 96784. 4CD set. 1949–62.

5227 Dominoes

Sixty minute men: the best of Billy Ward and his Dominoes. Rhino: 71509 (Federal). 1950–57.

5228 Dorsey, Lee, 1924–1986

5228.1 * *Great googa mooga*. Charly: CD NEV 3 (Fury/Amy/Polydor/ABC). 2CD set. 1960–78.

5228.2 *Yes we can . . . and then some*. Polydor: 314 517865-2 (24-4042). 1963, 1970.

5229 Dr. John (Mac Rebennack), 1941–

Mos' scocious: the Dr. John anthology. Rhino: 71450. 2CD set. 1959–89.

5230 Dramatics

The best of the Dramatics. Stax: FCD-60-003. 1971–74.

5231 Drifters

5231.1 * *All time greatest hits and more*. Atlantic: 81931-2. 2CD set. 1959–65.

5231.2 * *Let the boogie woogie roll*. Atlantic: 81927-2. 2CD set. 1953–58.

5231.3 ** *The very best of the Drifters*. Rhino: 71211 (Atlantic). 1959–65. [Item 5231.1 covers material comparable to item 5231.3 but in greater depth and with better packaging and notes].

5232 Earth, Wind and Fire

5232.1 ** *The best of Earth, Wind and Fire, vol. 1*. Columbia: CK 35647. 1975–78.

5232.2 *The best of Earth, Wind and Fire, vol. 2*. Columbia: CK 45013. 1974–88.

5233 Falcons

I found a love. Relic: 7012. 1960–64.

5234 Five Keys

The Aladdin years. Collectables: 5632 (EMI 960561). 1951–53.

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5235 * Five Royales

Monkey hips and rice: the "5" Royales anthology. Rhino: 71546 (Apollo/King). 2CD set. 1951–62.

5236 Flack, Roberta. 1939–

The best of Roberta Flack. Atlantic: 19317-2. 1971–81.

5237 Flamingos

The best of the Flamingos. Rhino: 70967. 1953–61.

5238 Four Tops

5238.1 * *Anthology.* Motown: 37463-0809-2. 2CD set. 1964–72.

5238.2 *The best of the Four Tops.* MCA: MCAD-27019 (Dunhill/ABC). 1972–76.

5239 Franklin, Aretha. 1942–

5239.1 *Aretha: jazz to soul.* Columbia: C2K 48515. 2CD set. 1961–67.

5239.2 *Greatest hits.* Arista: 07822-18722-2. 1980–94.

5239.3 *I never loved a man the way I love you.* Rhino: 71934 (Atlantic 8139). 1967.

5239.4 *Lady soul.* Rhino: 71933 (Atlantic 8176). 1968.

5239.5 * *Queen of soul: the Atlantic recordings.* Rhino/Atlantic: 71063. 4CD set. 1967–76.

5239.6 ** *The very best of Aretha Franklin, vol. 1.* Rhino: 71598 (Atlantic). 1967–70.

5239.7 * *The very best of Aretha Franklin, vol. 2.* Rhino: 71599 (Atlantic). 1970–76.

5240 * Funkadelic

One nation under a groove. Priority: 53872 (Warner Bros. 3209). 1978.

5241 Gant, Cecil. 1913–1951

Cecil Gant. Krazy Kat: KKCD03 (Gilt-Edge). 1944–46.

5242 Gap Band

The best of the Gap Band. Mercury: 314 522457-2. 1979–83.

5243 Gaye, Marvin. 1939–1984

5243.1 ** *Anthology.* Motown: 37463-0791-2 (Tamla). 2CD set. 1962–77.

5243.2 * *Let's get it on.* Motown: 37463-5192-2 (Tamla). 1973.

5243.3 ** *What's goin' on.* Motown: 37463-5339-2 (Tamla). 1971.

5244 Gayten, Paul. 1920– , and Annie Laurie

Regal Records in New Orleans. Specialty: SPCD-2169-2. 1949–51.

5245 Green, Al. 1946–

5245.1 * *Al Green explores your mind.* The Right Stuff: 30581 (Hi: 32087). 1972.

5245.2 ** *Greatest hits.* The Right Stuff: 30800 (Hi). 1970–77.

5245.3 *I'm still in love with you.* The Right Stuff: 27627 (Hi 32074). 1972.

5246 Griffin Brothers

Riffin' with the Griffin Brothers Orchestra. Ace: CHD 136 (Dot). LP. 1950–52. OP.

5247 Grimes, Tiny. 1916–1989

Tiny Grimes and his Rockin' Highlanders. Krazy Kat: KKCD01 (Gotham). 1949–53.

5248 Guy

Guy. MCA: MCAD-42176. 1988.

5249 Hamilton, Roy. 1929–1969

16 most requested songs. Columbia: CK 57902 (Epic). 1954–61.

5250 * Harris, Wynonie. 1915–1969

Bloodshot eyes: the best of Wynonie Harris. Rhino: 71544 (King). 1947–54.

5251 Hathaway, Donny. 1945–1979

A Donny Hathaway collection. Atlantic: 82092-2. 1969–78.

5252 Hayes, Isaac. 1942–

Greatest hit singles. Stax: SCD-8515-2 (Enterprise). 1969–73.

5253 Humes, Helen. 1913–1981

Be-baba-leba. Whiskey, Women, and ... 701. 1944–52.

5254 Hunter, Ivory Joe. 1914–1974

5254.1 *7th Street boogie.* Route 66: KIX CD 4. 1946–50.

5254.2 * *Since I met you baby: the best of Ivory Joe Hunter.* Razor & Tie: RE 2052 (MGM/Atlantic). 1949–58.

5255 Intruders

Super hits. Philadelphia International/CBS: ZK 32131. 1966–70.

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5256 Isley Brothers

5256.1 * *Greatest hits, vol. 1.* Columbia: ZK 39240 (T-Neck). 1969–83.

5256.2 *Isley Brothers story, vol. 1, rockin' soul.* Rhino: 70908 (RCA/Wand/Tamla). 1959–68.

5257 * Jackson, Bull Moose, 1919–1989

Badman Jackson, that's me. Charly: CDCHARLY 274 (King). 1945–55.

5258 Jackson, Janet, 1966–

Janet Jackson's Rhythm Nation 1814. A&M: 75021-3920-2. 1989.

5259 Jackson, Michael, 1958–

5259.1 ** *Off the wall.* Epic: EK 35745. 1979.

5259.2 * *Thriller.* Epic: EK 38112. 1982.

5260 Jackson, Millie, 1944–

Caught up. South Bound: SEW-003 (Spring 6703). 1974.

5261 * Jackson 5

Anthology. Motown: 37463-0868-2. 2CD set. 1969–75.

5262 James, Etta, 1938–

5262.1 * *The essential Etta James.* Chess: CHD2-9341 (Argo/Cadet). 2CD set. 1960–75.

5262.2 *R&B dynamite.* Flair/Virgin: 86232 (Modern). 1954–58.

5262.3 *The right time.* Elektra: 61347-2. 1992.

5263 James, Rick, 1952–

Bustin' out: the very best of Rick James. Motown: 314 530303-2 (Gordy). 1978–86.

5264 * Johnson, Buddy, 1915–1977

Walk 'em: the Decca sessions. Ace: CDCHD 623 (Decca). 1941–52.

5265 Johnson, Marv, 1938–

The best of Marv Johnson, you've got what it takes. EMI: 98895 (United Artists). 1958–63.

5266 Jordan, Louis, 1908–1975

5266.1 ** *The best of Louis Jordan.* Decca Jazz: GRD-664 (MCA 4079). 1941–54.

5266.2 * *Five guys named Moe: original Decca recordings, vol. 2.* MCA: MCAD-10503. 1942–52.

5266.3 *Just say Moe! mo' of the best of Louis Jordan.* Rhino: 71144. 1942–73.

5267 Kenner, Chris, 1929–1977

I like it like that. Collectables: COLCD-5166 (Instant). 1960–67.

5268 King, Ben E., 1938–

Stand by me: the best of Ben E. King. Atlantic: 80213-2. 1959–64, 1975.

5269 Knight, Gladys, 1944– , and the Pips

5269.1 *Anthology.* Motown: 31453-0483-2 (Soul). 2CD set. 1967–73.

5269.2 * *Soul survivors: the best of Gladys Knight and the Pips.* Rhino: 70756 (Buddah/Columbia/MCA). 1973–88.

5270 Kool and the Gang

5270.1 * *The best of Kool and the Gang 1969–1976.* Mercury: 314 514822-2 (De-Lite). 1969–76.

5270.2 *The best of Kool and the Gang 1979–1987.* Mercury: 314 522458-2 (De-Lite). 1979–87.

5271 LaBelle, Patti, 1944–

The best of Patti LaBelle. Epic: EK 36997. 1974–80.

5272 Lee, Julia, 1902–1958

Ugly papa. Juke Box Lil: 603 (Capitol). 1945–57.

5273 Liggins, Jimmy, 1922–

Jimmy Liggins and his Drops of Joy. Specialty: SPCD-7005-2. 1947–51.

5274 Liggins, Joe, 1915–1987

Joe Liggins and the Honeydrippers. Specialty: SPCD-7006-2. 1950–54.

5275 Little Willie John, 1937–1968

Fever: the best of Little Willie John. Rhino: 71511 (King). 1955–62.

5276 Lutcher, Nellie, 1915–

The best of Nellie Lutcher. Capitol Jazz: 35039. 1947–51.

5277 Manhattans

Greatest hits. Columbia: CK 36861. 1973–80.

5278 Marvelettes

5278.1 *Deliver: the singles.* Motown: 37463-6259-2 (Tamla). 2CD set. 1961–71.

5278.2 * *Greatest hits.* Motown: 37463-5180-2 (Tamla). 1961–66. [Item 5278.1 covers material comparable to item 5278.2 but in greater depth and with better packaging and notes].

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5279 Mayfield, Curtis, 1942– , and the Impressions

5279.1 * *Curtis Mayfield and the Impressions: the anthology.* MCA: MCAD2-10664 (ABC, Curtom). 2CD set. 1961–77.

5279.2 ** *Greatest hits.* MCA: MCAD-31338 (ABC). 1961–68. [Item 5279.1 covers material comparable to item 5279.2 but in greater depth and with better packaging and notes].

5280 ** Mayfield, Percy, 1920–1984

Poet of the blues. Specialty: SPCD-7001-2. 1950–54.

5281 Maze

The greatest hits of Maze featuring Frankie Beverly: lifelines, vol. 1. Capitol: 92810. 1977–85.

5282 McPhatter, Clyde, 1932–1972

Deep sea ball: the best of Clyde McPhatter. Atlantic: 82314-2. 1955–59.

5283 * Melvin, Harold, 1939– , and the Blue Notes

If you don't know me by now: the best of Harold Melvin and the Blue Notes. Philadelphia International/CBS: ZK 66338 (34232). 1972–76.

5284 * Meters

Funkify your life: the Meters anthology. Rhino: 71869 (Josie/Reprise/Warner Bros.). 2CD set. 1969–77.

5285 * Milburn, Amos, 1927–1980

The best of Amos Milburn: Down the road apiece. EMI: 27229 (Aladdin). 1948–57.

5286 * Millinder, Lucky, 1900–1966

Lucky days. MCA: 1319 (Decca). LP. 1941–45. OP

5287 Mills, Stephanie, 1957–

In my life: greatest hits. Casablanca: 832519-2. 1979–84.

5288 * Milton, Roy, 1907–1983

Roy Milton and his Solid Senders. Specialty: SPCD-7004-2. 1945–52.

5289 Mimms, Garnet, 1933–

Cry baby: the best of Garnet Mimms. EMI: 80183 (United Artists). 1963–67.

5290 * Moonglows

Blue velvet: the ultimate collection. Chess: CHD2-9345. 2CD set. 1953–59.

5291 Neville Brothers

Treacherous: a history of the Neville Brothers. Rhino: 71494. 2CD set. 1955–85.

5292 New Edition

Greatest hits, vol. 1. MCA: MCAD-10434. 1983–88.

5293 Ohio Players

Gold. Mercury: 824461-2. 1974–77.

5294 ** O'Jays

Love train: the best of the O'Jays. Columbia: ZK 66114 (Philadelphia International). 1972–76.

5295 * Orioles

The Orioles sing their greatest hits. Collectables: 5408 (Jubilee). 1948–54.

5296 Otis, Johnny, 1921–

5296.1 *The Johnny Otis Show: live at Monterey.* Epic: EK 53628 (30471). 1970. [Johnny Otis, Esther Phillips, Eddie "Cleanhead" Vinson, Joe Turner, Ivory Joe Hunter, Roy Brown, Pee Wee Crayton, Roy Milton, and others].

5296.2 * *The original Johnny Otis Show.* Savoy: SV-0266 (SJL-2230). 1945–51.

5297 Parker, Ray, Jr., 1954–

Greatest hits. Arista: ARCD-8294. 1977–83.

5298 Parliament

5298.1 ** *Parliament's greatest hits.* Casablanca: 822637-2. 1974–80. [Item 5298.2 covers material comparable to item 5298.1 but in greater depth and with better packaging and notes].

5298.2 * *Tear the roof off.* Casablanca: 314 514417-2. 2CD set. 1974–80.

5299 Pendergrass, Teddy, 1950–

TP. The Right Stuff: 66691 (Philadelphia International). 1980.

5300 Phillips, Little Esther, 1935–1984

Better beware. Charly: CDCHARLY 248 (Federal). 1951–53.

5301 Pickett, Wilson, 1941–

5301.1 * *A man and a half: the best of Wilson Pickett.* Rhino/Atlantic: 70287. 2CD set. 1961–71.

5301.2 ** *The very best of Wilson Pickett.* Rhino/Atlantic: 71212. 1962–71. [Item 5301.1 covers material comparable to item 5301.2 but in greater depth and with better packaging and notes].

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5302 Price, Lloyd, 1933–

5302.1 *Lawdy!* Specialty: SPCD-7010-2. 1952–54.

5302.2 *Lloyd Price's greatest hits: the original ABC-Paramount recordings.* MCA: MCAD-11184 (ABC). 1957–60.

5303 Prince, 1958–

5303.1 ** *The hits 1.* Paisley Park: 45431-2. 1979–92.

5303.2 * *1999.* Warner Bros.: 23720-2. 1982.

5303.3 *Purple rain.* Warner Bros.: 25110-2. 1984.

5303.4 *Sign 'o' the times.* Paisley Park: 25577-2. 2CD set. 1987.

5304 Professor Longhair (Roy Byrd), 1918–1980

5304.1 *Crawfish fiesta.* Alligator: ALCD 4718. 1979.

5304.2 ** *'Fess: the Professor Longhair anthology.* Rhino: 71502. 2CD set. 1949–80.

5304.3 * *New Orleans piano.* Atlantic: 7225-2. 1949, 1953.

5305 Ravens

The greatest group of them all: "Old man river." Savoy: SV-260 (National). 1947–51.

5306 Redding, Otis, 1941–1967

5306.1 *Otis! the definitive Otis Redding.* Rhino: 71439 (Volt). 4CD set. 1960–67.

5306.2 ** *The very best of Otis Redding.* Rhino: 71147 (Volt). 1963–67. [Item 5306.1 covers material comparable to item 5306.2 but in greater depth and with better packaging and notes].

5307 Reeves, Martha, 1941– , and the Vandellas

5307.1 * *Greatest hits.* Motown: 37463-5204-2 (Gordy). 1962–66. [Item 5307.2 covers material comparable to item 5307.1 but in greater depth and with better packaging and notes].

5307.2 *Live wire! the singles.* Motown: 37463-6313-2 (Gordy). 2CD set. 1962–72.

5308 Rhodes, Todd, 1900–1965

Dance music that hits the spot. Swingtime: ST 1020 (King). LP. 1949–54. OP

5309 Richie, Lionel, 1949–

Can't slow down. Motown: 37463-6059-2. 1983.

5310 Robinson, Smokey, 1940–

Blame it on love, and all the great hits. Motown: 37463-5401-2 (Tamla). 1973–83.

5311 ** Robinson, Smokey, 1940– , and the Miracles

Anthology. Motown: 31453-0472-2 (793). 2CD set. 1958–75.

5312 Ronettes

The best of the Ronettes. Phil Spector/Abkco: 7212-2 (Philles). 1963–69.

5313 Ross, Diana, 1944–

Anthology. Motown: 37463-6049-2. 2CD set. 1970–81.

5314 ** Ross, Diana, 1944– , and the Supremes

Anthology. Motown: 37463-0794-2. 2CD set. 1962–69.

5315 Rufus (featuring Chaka Khan)

Rags to Rufus. MCA: MCAD-31365 (ABC S09). 1974.

5316 * Sam and Dave

The very best of Sam and Dave. Rhino: 71871 (Stax). 1965–69.

5317 Shalamar

Greatest hits. Solar/Epic: ZK 75308. 1978–87. OP

5318 * Shirelles

The very best of the Shirelles. Rhino: 71807 (Scepter). 1959–64.

5319 Simon, Joe, 1943–

Lookin' back: the best of Joe Simon. Charly: CD 144 (Sound Stage). 1966–70. OP

5320 Sledge, Percy, 1941–

It tears me up: the best of Percy Sledge. Rhino/Atlantic: 70285. 1966–71.

5321 Sly, 1944– , and the Family Stone

5321.1 ** *Anthology.* Epic: EGK 37071. 1968–73.

5321.2 *There's a riot goin' on.* Epic: EK 30986. 1971.

5322 Smith, Huey, 1934–

Serious clownin': the history of Huey "Piano" Smith and the Clowns. Rhino: 70222 (Ace). LP. 1957–60. OP

5323 Spaniels

Goodnight sweetheart, goodnight. Vee-Jay: NVD2-704. 1953–60.

5324 * Spinners

The very best of the Spinners. Rhino: 71213 (VIP/Atlantic). 1970–80.

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5325 Staple Singers

The best of the Staple Singers. Stax: FCD-60-007. 1970–74.

5326 Stewart, Billy, 1937–1970

One more time: the Chess years. Chess: CHD-6027. 1962–68.

5327 Stylistics

The best of the Stylistics. Amherst: AMH-9743 (Avco). 1971–74.

5328 Summer, Donna, 1948–

On the radio: greatest hits, vols. 1–2. Casablanca: 822558-2. 1975–80.

5329 Sylvester, 1946–1988

The original hits. Fantasy: FCD-7710-2. 1977–81.

5330 Tate, Howard, 1943–

Get it while you can: the legendary sessions. Mercury: 526868-2 (Verve V6-5022). 1966–68.

5331 Tavares

The best of Tavares. [Series: Capitol gold]. Capitol: 89380. 1973–81.

5332 Taylor, Johnnie, 1938–

Chronicle. Stax: FCD-60-006. 1968–75.

5333 ** Temptations

Anthology. Motown: 37463-0782-2 (Gordy). 2CD set. 1964–84.

5334 Tex, Joe, 1933–1982

The very best of Joe Tex. Rhino: 72565 (Dial). 1964–72.

5335 Thomas, Irma, 1941–

Sweet soul queen of New Orleans: the Irma Thomas collection. Razor & Tie: RE 2097-2 (Minit/Imperial). 1961–65.

5336 Toussaint, Allen, 1938–

The Allen Toussaint collection. Reprise: 26549-2. 1970–78.

5337 Turner, Ike, 1931–

5337.1 *I like Ike! the best of Ike Turner.* Rhino: 71819. 1951–72.

5337.2 *Trail blazer.* Charly: CDCHARLY 263 (Federal). 1954–58.

5338 * Turner, Ike, 1931– , and Tina Turner, 1938–

Proud Mary: the best of Ike and Tina Turner. EMI: 95846 (Sue/Minit/Liberty/United Artists). 1960–62, 1970–75.

5339 Turner, Joe, 1911–1985

5339.1 *Big, bad and blue: the Big Joe Turner anthology.* Rhino: 71550. 3CD set. 1938–83.

5339.2 ** *Big Joe Turner's greatest hits.* Atlantic: 81752-2. 1951–58.

5339.3 *The rhythm and blues years.* Atlantic: 81663-2. 1951–59.

5340 * Vandross, Luther, 1951–

The best of Luther Vandross: the best of love. Epic: E2K 45320. 2CD set. 1980–89.

5341 Walker, Jr., 1942–1995, and the All Stars

Greatest hits. Motown: 37463-5208-2 (Soul). 1965–69.

5342 War

The best of War . . . and more. Avenue/Rhino: 70072 (UA/MCA). 1971–77.

5343 Washington, Dinah, 1924–1963

5343.1 * *The complete Dinah Washington on Mercury, vol. 1.* Mercury: 832444-2. 3CD set. 1946–49.

5343.2 ** *First issue: the Dinah Washington story (the original recordings).* Mercury: 314 514841-2. 2CD set. 1943–61.

5343.3 *Mellow mama.* Delmark: DD 451 (Apollo). 1945.

5344 * Wells, Mary, 1943–1992

Greatest hits. Motown: 37463-5233-2. 1960–64.

5345 White, Barry, 1944–

All-time greatest hits. Mercury: 314 522459-2 (20th Century). 1973–78.

5346 Wild Tchoupitoulas

The Wild Tchoupitoulas. Antilles: ANCD 7052. 1976.

5347 Williams, Larry, 1935–1980

Bad boy. Specialty: SPCD-7002-2. 1957–59.

5348 * Willis, Chuck, 1928–1959

Let's jump tonight. Epic: EK 53019 (OKeh). 1951–56.

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5349 Wilson, Jackie, 1934–1984

5349.1 *Mr. Excitement!* Rhino: 70775 (Brunswick). 3CD set. 1956–75.

5349.2 ** *The very best of Jackie Wilson.* Rhino: 71559 (Brunswick). 1957–67. [Item 5349.1 covers material comparable to item 5349.2 but in greater depth and with better packaging and notes].

5350 Withers, Bill, 1938–

Lean on me: the best of Bill Withers. Columbia: CK 52924 (Sussex). 1971–81.

5351 Witherspoon, Jimmy, 1923–

Blowzin' in from Kansas City. Flair/Virgin: 86290 (Modern). 1948–52.

5352 Womack, Bobby, 1944–

Midnight mover: the Bobby Womack collection. MI 27673 (Minit/United Artists). 2CD set. 1967–76.

5353 Wonder, Stevie, 1950–

5353.1 * *Greatest hits.* Motown: 37463-0282-2 (Tamla). 1963–67.

5353.2 *Greatest hits, vol. 2.* Motown: 37463-0313-2 (Tamla). 1968–71.

5353.3 ** *Innervisions.* Motown: 37463-0326-2 (Tamla). 1973.

5353.4 ** *Original musiquarium.* Motown: 37463-6002-2 (Tamla). 2CD set. 1972–82.

5353.5 *Songs in the key of life.* Motown: 37463-0340-2 (Tamla). 1976.

5353.6 *Talking book.* Motown: 37463-0319-2 (Tamla). 1972.

5354 Wright, O. V., 1939–1980

The soul of O. V. Wright. Duke-Peacock/MCA: MCAD-10670 (Backbeat). 1965–74.

Rap (Hip-Hop)

This section surveys the development of rap from its emergence in the late 1970s to the present.

Anthologies

5355 ** *Hip-hop greats: classic raps.* Rhino: 70957. 1979–85. [Sugarhill Gang, Fat Boys, Grandmaster Flash, Run-D.M.C., Kurtis Blow, and others].

5356 *Street jams: electric funk, part 1.* Rhino: 70575. 1982–84. [Afrika Bambaataa, Planet Patrol, Herbie Hancock, Newcleus, and others]

5357 *Street jams: electric funk, part 2.* Rhino: 70576. 1982–85. [Newcleus, Jonzun Crew, Ice-T, Shannon, and others].

5358 *Street jams: hip hop from the top, part 1.* Rhino: 70577. 1979–85. [Sugarhill Gang, Kurtis Blow, Grandmaster Flash, Whodini, and others].

5359 *Street jams: hip hop from the top, part 2.* Rhino: 70578. 1981–85. [Grandmaster Flash, Run-D.M.C., Whodini, Kurtis Blow, Roxanne, and others].

5360 * *Tommy Boy's greatest beats.* Tommy Boy: TBCD-1005. 1981–84. [Afrika Bambaataa, Jonzun Crew, Force MD's, and others].

5361 *West Coast rap: the first dynasty, vol. 1.* Rhino: 70590. 1981–86. [Ice-T, Egyptian Lover, 2 Live Crew, Timex Social Club, and others].

5362 *West Coast rap: the first dynasty, vol. 2.* Rhino: 70591. 1982–88. [Ice-T, Bobby Jimmy and the Critters, Kid Frost, Egyptian Lover, and others].

Individual Artists or Groups

5363 * Arrested Development

3 years, 5 months, and 2 days in the life of—. Chrysalis: 21929. 1992.

5364 Bambaataa, Afrika, 1960–

Planet rock, the album. Tommy Boy: TBCD 823 (1007). 1982.

5365 Beastie Boys

5365.1 *Ill communication.* Grand Royal/Capitol: 28599. 1994.

5365.2 ** *Licenced to ill.* Def Jam/Polygram: 314 527 351-2 (CK 40238). 1986.

5366 * Boogie Down Productions (KRS-One)

Criminal minded. B-Boy: BB CD 4787. 1987.

5367 Cypress Hill

Cypress Hill. Ruff House/Columbia: CK 47889. 1991.

5368 * De La Soul

3 feet high and rising. Tommy Boy: TBCD 1019. 1989.

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5369 Ingable Planets

Reachin' (a new reputation of time and space). Pendulum 61414-2. 1993.

5370 Digital Underground

Sex packets. Tommy Boy: TBCD 1026. 1990.

5371 Dr. Dre

The chronic. Interscope: P2 57128. 1992.

5372 EPMD

Strictly business. Priority: CDL 57135 (Fresh S2000). 1988.

5373 Eric B. and Rakim

Paid in full. 4th and Broadway: 16244-4005-2. 1986.

5374 Gang Starr

Step in the arena. Chrysalis: 21708. 1990.

5375 * Grandmaster Flash, Melle Mel, and the Furious Five

The message from Beat Street: the best of Grandmaster Flash, Melle Mel, and the Furious Five. Rhino: 71606 (Sugar Hill). 1980–84.

5376 * Guru

Jazzmatazz, vol. 1: an experimental fusion of hip-hop and jazz. Chrysalis: 21998. 1993.

5377 Hammer, M. C., 1962–

Please Hammer don't hurt 'em. Capitol: 92857. 1990.

5378 Ice Cube, 1969–

AmeriKKKa's most wanted. Priority: CDL57120. 1990.

5379 * Ice-T, 1958–

O. G.: original gangster. Sire: 26492-2. 1991.

5380 Jungle Brothers

Done by the forces of nature. Warner Bros.: 26072-2. 1989.

5381 Kool Moe Dee

How ya like me now. Jive: 1079-2-J. 1987.

5382 KRS-One, 1965– *See* 5366.

5383 L. L. Kool J, 1968–

5383.1 * *Mama said knock you out*. Def Jam/Polygram: 314 523 477-2 (CK 46888). 1990.

5383.2 *Radio*. Def Jam/Polygram: 314 527 352-2 (CK 40239). 1985.

5384 MC Lyte, 1970–

Lyte as a rock. First Priority: 90905-2. 1988.

5385 * N.W.A.

Straight outta Compton. Ruthless/Priority: SL57102. 1988.

5386 * PM Dawn

Of the heart, of the soul, and of the cross. Gee Street/Island: 314 510 270-2. 1991.

5387 Poor Righteous Teachers

Holy intellect. Profile: PCD-1280. 1990.

5388 Public Enemy

5388.1 ** *Fear of a black planet*. Def Jam/Polygram: 314 523 446-2 (CK 45413). 1990.

5388.2 *Greatest misses*. Def Jam/Polygram: 314 523 487-2 (CK 53014). 1987–92.

5389 * Queen Latifah, 1970–

All hail the queen. Tommy Boy: TBCD 1022. 1989.

5390 * Run-D.M.C.

Together forever: greatest hits. Profile: PCD-1419. 1983–91.

5391 Salt-n-Pepa

Blacks' magic. Next Plateau/London: 828 362-2. 1990.

5392 Shinehead

Unity. African Love/Elektra: 60802-2. 1988.

5393 * Snoop Doggy Dogg, 1971–

Doggystyle. Death Row/Interscope: 50605 (922270). 1993.

5394 Tribe Called Quest

People's instinctive travels and the paths of rhythm. Zomba/Jive: 1331-2-J. 1990.

5395 Yo-Yo, 1971–

Make way for the motherlode. East West/Atlantic: 91605-2. 1991.

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Rock

Compiled by
William E. Anderson and Kent Underwood

This chapter covers rock music from its beginnings in the 1950s to the present. Consult the index under "rock" for decade-by-decade chronological listings and for various genre terms for rock (*rockabilly, British-invasion, folk-rock, heavy metal, punk,* etc.).

Anthologies

5396 ** *Beatle originals.* Rhino: 70071. LP 1957–62. [Larry Williams, Carl Perkins, Shirelles, Little Richard, Buddy Holly, Arthur Alexander, and others. Original versions of songs subsequently recorded by the Beatles] OP

5397 ** *Best of doo wop ballads.* Rhino: 75763. 1954–61. [Dion and the Belmonts, Five Satins, Dells, Moonglows, Penguins, Flamingos, Spaniels, and others].

5398 ** *Best of doo wop uptempo.* Rhino: 75764. 1954–63. [Dell-Vikings, El Dorados, Silhouettes, Crows, Cadillacs, Dion and the Belmonts, Frankie Lymon and the Teenagers, and others].

5399 *Best of the bubblegum years.* Special Music Co.: SCD-4914 (Buddah). 1967–70. [Ohio Express, Lemon Pipers, 1910 Fruitgum Co., Music Explosion, and others].

5400 ** *The British invasion: the history of British rock, vol. 1.* Rhino: 70319. 1963–65. [Kinks, Gerry and the Pacemakers, Searchers, Zombies, Yardbirds, and others].

5401 * *The British invasion: the history of British rock, vol. 2.* Rhino: 70320. 1964–65. [Kinks, Manfred Mann, Gerry and the Pacemakers, Searchers, Yardbirds, Hollies, Zombies, and others]

5402 * *The British invasion: the history of British rock, vol. 3.* Rhino: 70321. 1964–66. [Searchers, Gerry and the Pacemakers, Manfred Mann, Kinks, Hollies, Zombies, Yardbirds, and others].

5403 * *The British invasion: the history of British rock, vol. 4.* Rhino: 70322. 1965–67. [Yardbirds, Kinks, Hollies, Zombies, Spencer Davis Group, Gerry and the Pacemakers, Manfred Mann, and others].

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5404 * *The British invasion: the history of British rock, vol. 5.* Rhino: 70323. 1962–66. [Tornadoes, Them, Beatles, Wayne Fontana and the Mindbenders, Pretty Things, Moody Blues, and others].

5405 *The British invasion: the history of British rock, vol. 6.* Rhino: 70324. 1964–67. [Hollies, Them, Manfred Mann, and others].

5406 *The British invasion: the history of British rock, vol. 7.* Rhino: 70325. 1965–67. [Easybeats, Gerry and the Pacemakers, Hollies, Bee Gees, and others].

5407 * *The British invasion: the history of British rock, vol. 8.* Rhino: 70326. 1966–72. [Spencer Davis Group, Cream, Hollies, Troggs, Procul Harum, Move, Moody Blues, Eric Burdon, Bee Gees, Status Quo, and others].

5408 *The British invasion: the history of British rock, vol. 9.* Rhino: 70327. 1967–72. [Cream, Bee Gees, Hollies, Joe Cocker, and others].

5409 *Bubblegum classics: the ultimate collection of pure pop music, vol. 1.* Varese Sarabande: VSD-5535. 1966–73. [Ohio Express, Boyce and Hart, Tommy Roe, Fifth Estate, 1910 Fruitgum Co., Dawn, Partridge Family, and others].

5410 ** *D.I.Y. anarchy in the UK: UK punk I.* Rhino: 71171. 1976–77. [Sex Pistols, Damned, Stranglers, Jam, Adverts, Buzzcocks, Wire, and others].

5411 ** *D.I.Y. blank generation: the New York scene.* Rhino: 71175. 1975–78. [Ramones, Patti Smith, Blondie, Richard Hell, Television, and others].

5412 *D.I.Y. the modern world: UK punk II.* Rhino: 71172. 1977–78. [Jam, Generation X, Buzzcocks, Wire, Siouxsie and the Banshees, Magazine, The Fall, and others]. OP

5413 * *D.I.Y. teenage kicks: UK pop I.* Rhino: 71173. 1976–79. [Nick Lowe, Motors, Tom Robinson, Squeeze, XTC, and others]. OP

5414 *The doo wop box: 101 vocal group gems from the golden age of rock 'n' roll.* Rhino: 71463. 4CD set. 1948–87. [Orioles, Ravens, Five Keys, Crows, Drifters, Spaniels, Chords, Penguins, Moonglows, Turbans, Platters, Cadillacs, Teenagers, Flamingos, Clovers, Five Satins, Dells, Dell-Vikings, Silhouettes, Chantels, Impressions, Elegants, Imperials, Dion and the Belmonts, Skyliners, Impalas, Zodiacs, Jive Five, Randy and the Rainbows, and others].

5415 *Even more nuggets, vol. 3.* Rhino: 75754. 1965–67. [Electric Prunes, Shadows of Knight, Strawberry Alarm Clock, Barbarians, Cyrkle, and others].

5416 *Faster and louder: hardcore punk, vol. 1.* Rhino: 71224. 1977–89. [Dead Kennedys, Bad Brains, Circle Jerks, Angry Samoans, Mission of Burma, Hüsker Dü, Suicidal Tendencies, and others].

5417 * *Groove 'n' grind: '50s and '60s dance hits.* Rhino: 70992. 1957–67. [Capitols, Little Eva, Miracles, Dyke and the Blazers, Bobby Freeman, and others].

5418 *Have a nice day: super hits of the seventies, vol. 5.* Rhino: 70925. 1971. [Lobo, Richie Havens, Jerry Reed; Hamilton, Joe Frank and Reynolds; Raiders, Fortunes, Tommy James, and others. Volumes 1–4 and 6–22 in this series are also available].

5419 *Heavy metal memories.* Rhino: 70980. 1970–83. [Kiss, Alice Cooper, Grand Funk Railroad, Humble Pie, Blue Oyster Cult, Ted Nugent, and others]. OP

5420 *The history of Latino rock, vol. 1: the Eastside sound.* Zyanya/Rhino: 061. LP/AC. 1950–65. [Ritchie Valens, Chan Romero, Thee Midnighters, Premiers, Cannibal and the Headhunters, and others]. OP

5421 * *Legends of guitar: rock—the '50s, vol. 1.* Rhino: 70719. 1951–59. [Chuck Berry, Bo Diddley, Bill Haley, Duane Eddy, Les Paul, Eddie Cochran, Link Wray, Gene Vincent, Buddy Holly, Carl Perkins, and others]. OP

5422 * *Legends of guitar: rock—the '50s, vol. 2.* Rhino: 70561. 1955–59. [Rick Nelson, Billy Riley, Ike Turner, Mickey Baker, Buddy Holly, Scotty Moore, Johnny Burnette, Gene Vincent, Santo and Johnny, Bill Haley, Eddie Cochran, Chuck Berry, Duane Eddy, Ritchie Valens, and others].

5423 *Legends of guitar: rock—the '60s, vol. 1.* Rhino: 70720. 1959–69. [Ventures, Yardbirds, Lonnie Mack, Jimi Hendrix, Chet Atkins, Frank Zappa, Steve Cropper, Dick Dale, Shadows, Byrds, Kinks, and others]. OP

5424 *Legends of guitar: rock—the '60s, vol. 2.* Rhino: 70562. 1960–70. [Jeff Beck, Jerry Garcia, Cream, John Mayall, Allman Brothers, and others].

5425 *Legends of guitar: rock—the '70s.* Rhino: 70721. 1969–79. [James Gang, Lynyrd Skynyrd,

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Bonnie Raitt, Rick Derringer, Ted Nugent, Grand Funk Railroad, Tom Petty, Frank Zappa, and others].

5426 *Memphis rocks: rockabilly in Memphis.* Smithsonian: 2705 (CD-051). 1954–68. [Warren Smith, Billy Lee Riley, Sonny Burgess, Charlie Feathers, Carl Mann, Carl Perkins, Johnny Cash, Jerry Lee Lewis, Roy Orbison, and others].

5427 *Metal age: the roots of metal.* Rhino: 70272. 1970–81. [Beck, Bogart and Appice; Ten Years After, Bachman-Turner Overdrive, Robin Trower, Blue Oyster Cult, Motorhead, and others].

5428 *More nuggets, vol. 2.* Rhino: 75777. 1965–68. [Blues Magoos, Castaways, Music Machine, Five Americans, Nighterawlers, Standells, and others].

5429 * *Never mind the mainstream . . . the best of MTV's 120 Minutes, vol. 1.* Rhino: 70545. 1986–90. [Red Hot Chili Peppers, Soul Asylum, Mission UK, The Church, Coeteau Twins, Julian Cope, Sinead O'Connor, Sonic Youth, Robyn Hitchcock, World Party, XTC, They Might Be Giants, Camper Van Beethoven, and others].

5430 * *Never mind the mainstream . . . the best of MTV's 120 Minutes, vol. 2.* Rhino: 70546. 1980–89. [R.E.M., Public Image, Ramones, X, Ministry, Morrissey, Jesus and Mary Chain, Echo and the Bunnymen, Joy Division, New Order, Depeche Mode, Sugarcubes, Husker Du, Violent Femmes, Wire, and others].

5431 ** *Nuggets: classics from the psychedelic sixties, vol. 1.* Rhino: 75892. 1964–69. [Standells, Seeds, Count Five, Easybeats, Syndicate of Sound, Monkees, Troggs, Amboy Dukes, and others].

5432 *Outpunk dance party: a queer punk compilation.* Outpunk: OUT 12CD. 1994. [Pansy Division, Tribe, and others].

5433 * *Rebel rousers: Southern rock classics.* Rhino: 70586. 1969–82. [Allman Brothers, Black Oak Arkansas, Wet Willie, Elvin Bishop, Marshall Tucker Band, Lynyrd Skynyrd, and others].

5434 *Red hot + dance.* Columbia: CK 52826. [1992]. [Madonna, Seal, George Michael, P.M. Dawn, Sly and the Family Stone, Lisa Stansfield, EMF, and others].

5435 ** *Rock and roll—the early days.* RCA: PCD1-5463. 1948–57. [Chords, Wynonie Harris, Big Mama Thornton, Muddy Waters, Joe Turner, Bill Haley, Elvis Presley, Carl Perkins, Chuck Berry, Bo Diddley, Little Richard, Jerry Lee Lewis].

5436 * *Rock instrumental classics, vol. 1: the '50s.* Rhino: 71601. 1957–59. [Duane Eddy, Champs, Santo and Johnny, Link Wray, Cozy Cole, Dave "Baby" Cortez, Johnny and the Hurricanes, Sandy Nelson, Lee Allen, and others].

5437 *Rock instrumental classics, vol. 2: the '60s.* Rhino: 71602. 1959–68. [Ventures, Lonnie Mack, Tornadoes, Duane Eddy, Mason Williams, and others].

5438 * *Rock o rama.* Abkco: 4222 (Cameo/Parkway) 2LP set. 1957–66. [Chubby Checker, Orlons, DeeDee Sharp, Rays, Tymes, Dovells, Bobby Rydell, ? and the Mysterians, and others]. OP

5439 * *Rock this town: rockabilly hits, vol. 1.* Rhino: 70741. 1952–58. [Johnny Burnette, Carl Perkins, Roy Orbison, Gene Vincent, Jerry Lee Lewis, Ritchie Valens, Bill Haley, Buddy Holly, Rick Nelson, and others].

5440 *Rock this town: rockabilly hits, vol. 2.* Rhino: 70742. 1957–83. [Eddie Cochran, Wanda Jackson, Jack Scott, Ronnie Hawkins, and others].

5441 *Rockabilly classics.* MCA: MCAD-5935. 1956–61. [Dale Hawkins, Sanford Clark, Buddy Holly, Roy Hall, Moon Mullican, Brenda Lee, Johnny Burnette, and others]. OP

5442 * *Roots of British rock.* Sire: SASH-3711-2. 2LP set. 1956–63. [Tommy Steele, Lonnie Donegan, Chris Barber, Adam Faith, Cliff Richards, Shadows, Billy Fury, Johnny Kidd, Marty Wilde, Springfields, Tornadoes, and others]. OP

5443 *San Francisco nights.* Rhino: 70536. 1965–68. [Beau Brummels, Youngbloods, Sly and the Family Stone, Quicksilver Messenger Service, Country Joe and the Fish, Blue Cheer, and others]. OP

5444 ** *Shake, rattle and roll: rock 'n' roll in the 1950s.* New World: NW 249. LP. 1951–62. [Joe Turner, Jerry Lee Lewis, Ray Charles, Coasters, Fats Domino, Jackie Wilson, Bill Haley, Buddy Holly, Chuck Berry, and others]. OP

5445 *Songs of protest.* Rhino: 70734. 1962–71. [Barry McGuire, Sonny Bono, Turtles, Country Joe and the Fish, Rascals, Eric Burdon, Janis Ian, Temptations, Edwin Starr, Phil Ochs, Donovan, and others].

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5446 *Space daze: a 2 hour mind journey of electronic ambient space rock.* Cleopatra: CLEO-7616-2. 2CD set. [197?–199?]. [Kraftwerk, Psychic TV, Hawkwind, The Orb, Legendary Pink Dots, Gong, Alien Sex Fiend, Brian Eno, Syd Barrett, Amon Duul 2, Nik Turner, Tangerine Dream, and others].

5447 *The Stiff Records box set.* Rhino: 71062. 4CD set. 1975–87. [Nick Lowe, Damned, Richard Hell, Elvis Costello, Adverts, Dave Edmunds, Wreckless Eric, Ian Dury, Graham Parker, Lene Lovich, Devo, Rachel Sweet, Madness, Pogues, and others].

5448 *Stone rock blues: the original songs covered by the Rolling Stones.* Chess: CHD-9347. 1948–61. [Chuck Berry, Muddy Waters, Bo Diddley, Howlin' Wolf, Arthur Alexander, Buddy Holly, Dale Hawkins. Original versions of songs subsequently recorded by the Rolling Stones].

5449 ** *The Sun story.* Rhino: 75884. 1953–59. [Elvis Presley, Carl Perkins, Jerry Lee Lewis, Billy Riley, Johnny Cash, Roy Orbison, Bill Justis, Carl Mann, Charlie Rich, Warren Smith, and others].

5450 * *Surfin' hits.* Rhino: 70089. 1962–65. [Beach Boys, Jan and Dean, Surfaris, Chantays, Dick Dale, Marketts, and others].

5451 * *Teen idols.* Rhino: 70180. LP/AC. 1957–62. [Paul Anka, Frankie Avalon, Dion, Bobby Vee, Fabian, Johnny Tillotson, Del Shannon, and others]. OP

5452 * *Texas music, vol. 3: garage bands and psychedelia.* Rhino: 71783. [196?]. [Roy Head, Bobby Fuller, Sam the Sham, Sir Douglas, Steve Miller, 13th Floor Elevators, Johnny Winter, and others].

5453 *This are Two Tone.* Chrysalis: 21745. 1979–82. [Specials, Madness, English Beat, Selector, and others].

5454 * *This is how it all began, vol. 2: the golden age of rock 'n' roll on Specialty Records.* Specialty: 2118. LP/AC. 1952–58. [Lloyd Price, Little Richard, Larry Williams, Jesse Belvin, Sam Cooke, Art Neville, Don and Dewey, and others].

Individual Artists or Groups

5455 AC/DC

Back in black. Atlantic: 92418-2 (16018). 1980.

5456 * Adam, Margie

The best of Margie Adam. Olivia: CD 961. 1990.

5457 * Aerosmith

Greatest hits. Columbia: CK 57367 (36865). 1974–82.

5458 Alice Cooper, 1948–

Greatest hits. Warner Bros.: 3107-2. 1970–73.

5459 Allman Brothers

5459.1 *Dreams.* Polydor: 839417-2. 4CD set. 1968–85.

5459.2 ** *Live at the Fillmore East.* Polydor: 823273-2. 2CD set. 1971.

5460 Amos, Tori, 1963–

Little earthquakes. Atlantic: 82358-2. 1991.

5461 * Animals

The best of the Animals. Abkco: 4324-2 (MGM). 1964–65.

5462 Anthrax

Among the living. Island: 422 842 447-2 (90584). 1987.

5463 Armatrading, Joan, 1950–

Track record. A&M: 75021-3319-2. 1976–83.

5464 B-52s

The B-52s. Warner Bros.: 3355-2. 1979.

5465 Bad Brains

Rock for light. Caroline: CAROL 1613-2. 1983.

5466 The Band

5466.1 *Across the great divide.* Capitol: 89565. 3CD set. 1961–86.

5466.2 ** *The Band.* Capitol: 46493. 1969.

5466.3 ** *Music from Big Pink.* Capitol: 46969. 1968.

See also 5534

5467 Band of Susans

Love agenda. Blast First/Restless: 71425-2. 1989.

5468 Bangles

Greatest hits. Columbia: CK 46125. 1984–88.

5469 Beach Boys

5469.1 ** *Endless summer.* Capitol: 46467. 1963–66.

5469.2 *Pet sounds.* Capitol: 37667 (2458). 1966.

5470 Beastie Boys. *See* 5365

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5471 Beatles

5471.1 *Abbey Road.* Capitol: 46446. 1969.

5471.2 ** *The Beatles: past masters, vol. 1.* Capitol: 90043. 1962–65.

5471.3 ** *The Beatles: past masters, vol. 2.* Capitol: 90044. 1966–70.

5471.4 * *Beatles for sale.* Capitol: 46438. 1964.

5471.5 * *The Beatles* ["White album"]. Capitol: 46443. 2CD set. 1968.

5471.6 * *A hard day's night.* Capitol: 46437. 1964.

5471.7 *Help!* Capitol: 46439. 1965.

5471.8 *Let it be.* Capitol: 46447. 1970.

5471.9 *Live at the Star Club, vol. 1.* Sony Music Special Products: AK 48544. 1962.

5471.10 ** *Please please me.* Capitol: 46435. 1963.

5471.11 ** *Revolver.* Capitol: 46441. 1966.

5471.12 ** *Rubber soul.* Capitol: 46440. 1966.

5471.13 ** *Sgt. Pepper's Lonely Hearts Club Band.* Capitol: 46442. 1967.

5471.14 * *With the Beatles.* Capitol: 46436. 1963.

5472 Beck, Jeff, 1944–

5472.1 *Blow by blow.* Epic: EK 33409. 1975.

5472.2 *Truth.* Epic: EK 47412. 1968.

5473 Bee Gees

Best of the Bee Gees, vol. 1. Polydor: 831594-2 (Atco). 1967–69.

5474 Benatar, Pat, 1953–

Best shots. Chrysalis: 21715. 1979–88.

5475 Berry, Chuck, 1926–

5475.1 * *Chuck Berry: the Chess box.* Chess: CHD3-80001. 3CD set. 1955–73.

5475.2 ** *The great 28.* Chess: CHD-92500. 1955–65. [Item 5475.1 covers material comparable to item 5475.2 but in greater depth and with better packaging and notes].

5476 * Big Brother and the Holding Co.

Cheap thrills. Columbia: CK 9700. 1968. [With Janis Joplin].

5477 Big Star

#1 record: Radio City. Stax: FCD-60-025-2 (Ardent). 1972–73.

5478 Black Flag

Damaged. SST: SSTCD-007. 1980–81.

5479 Black Sabbath

Paranoid. Warner Bros.: 3104-2. 1971.

5480 Blasters

Collection. Slash: 26451-2. 1980–85.

5481 Blondie

The best of Blondie. Chrysalis: 21337. 1977–80.

5482 Blood, Sweat and Tears

5482.1 *Blood, Sweat and Tears.* Columbia: CK 9720. 1969.

5482.2 *Child is father to the man.* Columbia: CK 9619. 1968.

5483 Blue Oyster Cult

Agents of fortune. Columbia: CK 34164. 1976.

5484 * Bo Diddley, 1928–

The Chess box. Chess: CHD2-19502. 2CD set. 1955–68.

5485 Bon Jovi

Slippery when wet. Mercury: 830264-2. 1986.

5486 Boston

Boston. Epic: EK 34188. 1976.

5487 Bowie, David, 1947–

5487.1 *Bowie: the singles.* Rykodise: RCD-10218 (RCA/EMI). 2CD set. 1969–93.

5487.2 * *ChangesBowie.* Rykodise: RCD-20171 (RCA). 1969–84. [Item 5487.1 covers material comparable to item 5487.2 but in greater depth and with better packaging and notes].

5487.3 *The rise and fall of Ziggy Stardust.* Rykodise: RCD-10134 (RCA 4702). 1972.

5488 Bragg, Billy, 1958–

Back to basics. Elektra: 60726-2. 1985.

5489 Bronski Beat

The age of consent. MCA: MCAD-5538. 1984. OP

5490 Browne, Jackson, 1948–

The pretender. Elektra: 107-2. 1976.

5491 * Buffalo Springfield

Retrospective. Atco: 38-105-2. 1966–68.

5492 Bush, Kate, 1958–

The whole story. EMI America: 46414. 1978–85.

5493 Buzzcocks

Singles going steady. I.R.S./CEMA: 13153. 1977–79.

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5494 Byrds

5494.1 *The Byrds.* Columbia: C4K 46773. 4CD set. 1965–90.

5494.2 ** *Greatest hits.* Columbia: CK 9516. 1965–67. [Item 5494.1 covers material comparable to item 5494.2 but in greater depth and with better packaging and notes].

5495 Cabaret Voltaire

Living legends. Mute: 71476-2. 1975–81.

5496 Cale, John. 1940–

Seducing down the door: the John Cale collection. Rhino: 71685. 2CD set. 1970–90.

5497 Captain Beefheart. 1941–

5497.1 *Shiny beast (bat chain puller).* Bizarre/Straight: 70365. 1978.

5497.2 *Trout mask replica.* Reprise: 2027-2. 1969.

5498 Cars

Greatest hits. Elektra: 60464-2. 1978–84.

5499 Cash, Johnny. 1932– . *See* 5810.3

5500 Chicago

Greatest hits, vol. 1. Columbia: CK 33900. 1970–74.

5501 * Christian, Meg

The best of Meg Christian. Olivia: ORCD 957. 1973–84.

5502 Christian, Meg, and Cris Williamson

Meg/Cris at Carnegie Hall. Second Wave/Olivia: CD 933. 1982.

5503 Clapton, Eric. 1945–

5503.1 * *Crossroads.* Polydor: 835261-2. 4CD set. 1963–87.

5503.2 *461 Ocean Boulevard.* Polydor: 811697-2. 1974.

5504 Clash

5504.1 * *The Clash.* Epic: EK 36060. 1977.

5504.2 ** *London calling.* Epic: EGK 36328. 1979.

5505 * Cochran, Eddie. 1938–1960

Eddie Cochran, vol. 1. EMI: 92809 (Liberty). 1957–60.

5506 Cocker, Joe. 1944–

Greatest hits. A&M: 75021-3257-2. 1969–74.

5507 Collins, Phil. 1951–

No jacket required. Atlantic: 81240-2. 1985.

5508 Cooder, Ry. 1947–

5508.1 *Into the purple valley.* Reprise: 2052-2. 1972.

5508.2 *Paradise and lunch.* Reprise: 2179-2. 1974.

5509 Costello, Elvis. 1955–

5509.1 ** *My aim is true.* Rykodise: RCD-20271 (Columbia 35037). 1977.

5509.2 *This year's model.* Rykodise: RCD-20272 (Columbia 35331). 1978.

5509.3 * *Very best of Elvis Costello and the Attractions.* Rykodise: RCD-40283 (Columbia). 1977–86.

5510 Country Joe and the Fish

The collected Country Joe and the Fish. Vanguard: VCD-111. 1965–70.

5511 Cream

5511.1 ** *The very best of Cream.* Polydor: 314 523752-2 (Ateo). 1966–68.

5511.2 *Wheels of fire.* Polydor: 827578-2. 2CD set. 1968.

5512 ** Creedence Clearwater Revival

Chronicle. Fantasy: FCD-CCR2-2. 1968–72.

5513 Crenshaw, Marshall. 1954–

Field day. Warner Bros.: 23873-2. 1983.

5514 Crosby, Stills and Nash

Crosby, Stills and Nash. Atlantic: 82651-2 (8229). 1969.

5515 Cure

Standing on a beach: the singles. Elektra: 60477-2. 1979–85.

5516 Darin, Bobby. 1936–1973

Splish splash: the best of Bobby Darin, vol. 1. Ateo: 91794-2. 1958–66.

5517 Dave Clark Five

The history of the Dave Clark Five. Hollywood: 2061 61482-2 (Epic). 2CD set. 1964–67.

5518 Dead Kennedys

Fresh fruit for rotting vegetables. Alternative Tentacles: Virus 1 CD. 1980.

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5519 Deep Purple

Machine head. Warner Bros.: 3100-2. 1972.

5520 Def Leppard

Hysteria. Mercury: 830675-2. 1987.

5521 * Derek and the Dominos

Layla and other assorted love songs. RSO/Polydor: 847090-2. 1970.

5522 Devo

Q: are we not men? A: we are Devo. Warner Bros.: 3239-2. 1978.

5523 * Difranco, Ani, 1970–

Puddle dive. Righteous Babe: RBR CD-4. 1993.

5524 Dinosaur Jr.

You're living all over me. SST: SSTCD-130. 1987.

5525 * Dion, 1939– , and the Belmonts

The wanderer. Laurie: 3CD 105. 1958–63.

5526 Dire Straits

Money for nothing. Warner Bros.: 25794-2. 1978–85.

5527 Domino, Fats, 1928– . *See* 5226

5528 Donovan, 1946–

5528.1 * *Greatest hits.* Epic: EK 26439. 1966–68.

[Item 5528.2 covers material comparable to item 5528.1 but in greater depth and with better packaging and notes].

5528.2 *Troubadour: the definitive collection.* Epic: E2K 46986. 2CD set. 1964–76.

5529 Doobie Brothers

Best of the Doobies. Warner Bros.: 3112-2. 1971–76.

5530 Doors

5530.1 *The best of the Doors.* Elektra: 60345-2. 2CD set. 1967–71.

5530.2 * *The Doors.* Elektra: 74007-2. 1967.

5531 Drake, Nick, 1948–1974

Way to blue: an introduction to Nick Drake. Hannibal: HNCD 1386. 1969–72.

5532 Duran Duran

Decade. Capitol: 93178. 1983–89.

5533 Dylan, Bob, 1941–

5533.1 * *Blonde on blonde.* Columbia: CGK 841. 1966.

5533.2 *Blood on the tracks.* Columbia: CK 33235. 1975.

5533.3 ** *Bringing it all back home.* Columbia: CK 9128. 1965.

5533.4 ** *Highway 61 revisited.* Columbia: CK 9189. 1965.

5533.5 *John Wesley Harding.* Columbia: CK 9604. 1968.

See also 5817 and 6526

5534 Dylan, Bob, 1941– , and the Band

The basement tapes. Columbia: C2K 33682. 2CD set. 1967.

5535 * Eagles

Greatest hits, 1971–1975. Asylum: 105-2. 1971–75.

5536 Eddy, Duane, 1938–

Twang thang: the Duane Eddy anthology. Rhino: 71223 (Jamie RCA/Capitol). 2CD set. 1957–86.

5537 Einsturzende Neubauten

80–83 strategien gegen architekturen = 80–83 strategies against architecture. Homestead: HMS063-2 (Positive). 1983.

5538 Electric Light Orchestra

ELO's greatest hits. Jet/CBS: ZK 36310. 1973–78.

5539 English Beat

What is beat? I.R.S./A&M: 44797-0040-2. 1980–83.

5540 Eno, Brian, 1948–

5540.1 *Another green world.* Editions EG: CAROL-1512-2. 1975.

5540.2 *Before and after science.* Editions EG: CAROL-1513-2. 1977.

5541 Erasure

Pop! the first 20 hits. Sire: 45153-2. 1985–92.

5542 Etheridge, Melissa, 1961–

Yes I am. Island: 422 848660-2. 1993.

5543 Eurythmics

Greatest hits. Arista: ARCD-8680 (RCA). 1983–89.

5544 Everly Brothers

5544.1 ** *Cadence classics: their 20 greatest hits.* Rhino: 5258. 1957–60.

5544.2 *Golden hits.* Warner Bros.: 1471-2. 1960–62.

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5545 Fairport Convention

5545.1 *Liege and lief.* A&M: 75021-4257-2. 1969.

5545.2 ° *Unhalfbricking.* Hannibal: HNCD 4418 (A&M 4206). 1969.

5545.3 *What we did on our holidays.* Hannibal: HNCD 4430 (A&M 4185). 1968.

5546 Faithfull, Marianne, 1946–

Broken English. Island: 422-842355-2. 1979.

5547 Fanny

Fanny. Reprise: 6417. LP. 1970. OP.

5548 Feelies

Crazy rhythms. A&M: 75021-5319-2 (Stiff). 1980.

5549 ° Ferry, Bryan, 1945– , and Roxy Music

Street life: 20 great hits. Reprise: 25857-2. 1972–85.

5550 ° Fleetwood Mac

Rumours. Warner Bros.: 3010-2. 1977.

5551 Flipper

The generic album. Def American: 26915-2 (Subterranean). 1982.

5552 Flying Burrito Brothers

Farther along: the best of the Flying Burrito Brothers. A&M: 75021-5216-2. 1968–72.

5553 Foreigner

The very best . . . and beyond. Atlantic: 80999-2. 1977–91.

5554 Four Seasons

Anthology. Rhino: 71490 (Vee-Jay/Philips). 2CD set. 1962–74.

5555 Francis, Connie, 1938–

The very best of Connie Francis. Polydor: 827569-2 (MGM). 1957–64.

5556 ° Gabriel, Peter, 1950–

Shaking the tree: 16 golden greats. Geffen: 24326-2. 1977–90.

5557 Gang of Four

Entertainment. Warner Bros.: 43047-2. 1979.

5558 Genesis

5558.1 *Invisible touch.* Atlantic: 81641-2. 1986.

5558.2 *The lamb lies down on Broadway.* Atco: 82677-2 (401-2). 2CD set. 1974.

5559 Go-Betweens

1978–1990. Capitol: 94681. 1978–90. OP.

5560 Go-Go's

Greatest. I.R.S./A&M: 44797-0059-2. 1981–86.

5561 Golden Palominos

History (1982–1985). Metronome: 72651-2 (Celluloid). 1982–86.

5562 Gore, Lesley, 1946–

Golden hits of Lesley Gore. Mercury: 810370-2. 1963–67.

5563 Grand Funk Railroad

Grand Funk Railroad. [Series: Capitol collectors] Capitol: 90608. 1969–75.

5564 Grateful Dead

5564.1 ° *Live Dead.* Warner Bros.: 1830-2. 1970.

5564.2 *Workingman's Dead.* Warner Bros.: 1869-2. 1970.

5565 Guns 'n' Roses

Appetite for destruction. Geffen: 24148-2. 1987.

5566 Haley, Bill, 1925–1981

5566.1 *From the original master tapes.* MCA: MCAD-5539 (Decca). 1954–56.

5566.2 ° *Rock the joint.* Schoolkids: SKR-1529 Rollercoaster: RCCD 3001 (Essex). 1951–53.

5567 ° Hall, Daryl, 1948– , and John Oates, 1949–

Rock 'n' soul, part 1. RCA: PCD1-4858. 1976–83.

5568 ° Harvey, P. J., 1970–

Dry. Indigo: 162 555001-2. 1992.

5569 Hawkins, Ronnie, 1935–

The best of Ronnie Hawkins and the Hawks. Rhino: 70966 (Roulette). 1959–63, 1970.

5570 Heart

Greatest hits/live. Epic: EGK 36888. 1976–81.

5571 Hendrix, Jimi, 1942–1970

5571.1 *Are you experienced?* MCA: MCAD-10893 (Reprise 6261). 1967.

5571.2 *Axis: bold as love.* MCA: MCAD-10894 (Reprise 6281). 1967.

5571.3 °° *Electric ladyland.* MCA: MCAD-10895 (Reprise 6307). 1968.

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5571.4 * *Jimi Hendrix: Woodstock.* MCA: MCAD-11063. 1969.

5571.5 *Jimi plays Monterey* (soundtrack). Reprise: 25358-2. 1967. OP.

5571.6 *Live at Winterland.* Rykodisc: RCD-20038. 1968.

5571.7 *Radio One.* Rykodisc: RCD-20078. 1967.

5571.8 ** *Smash hits.* Reprise: 2276-2. 1966–68. OP.

5571.9 ** *The ultimate experience.* MCA: MCAD-10829. 1966–70. [Items 5571.8 and 5571.9 cover similar material].

5572 Henley, Don. 1947–

Building the perfect beast. Geffen: 24026-2. 1984.

5573 Henry Cow

Unrest. T.E.C. Tones: 16026 or ESD: 80492 (Red). 1979.

5574 Hole

Live through this. DGC: DGCD 24631. 1994.

5575 * Hollies

Best of the Hollies. EMI: 35985 (Imperial). 1963–68.

5576 Holly, Buddy. 1936–1959

5576.1 *The Buddy Holly collection.* MCA: MCAD2-10883 (Decca, Coral). 2CD set. 1957–58.

5576.2 ** *Legend: from the original master tapes.* MCA: MCAD-5540 (Decca, Coral). 1957–58. [Item 5576.1 covers material comparable to item 5576.2 but in greater depth and with better packaging and notes].

5577 Husker Dü

New day rising. SST: SSTCD-031. 1985.

5578 Ian, Janis. 1951–

Breaking silence. Morgan Creek: 2959-20023-2. 1992.

5579 Iggy, 1947– , and the Stooges

Raw power. Columbia: CK 32111. 1973.

5580 Incredible String Band

The hangman's beautiful daughter. Hannibal: HNCD 4421 (Elektra 74021). 1967.

5581 Iron Maiden

Number of the beast. Capitol: 46364. 1982.

5582 Jam

Snap! Polydor: 821712-2. 1977–80.

5583 James, Tommy, 1947– , and the Shondells

The very best of Tommy James and the Shondells. Rhino: 71214 (Roulette). 1966–71.

5584 Jan and Dean

Surf city: the best of Jan and Dean. EMI: 92772. 1961–66.

5585 Jane's Addiction

Nothing's shocking. Warner Bros.: 25727-2. 1988.

5586 Jefferson Airplane

5586.1 *Jefferson Airplane loves you.* RCA: 07863-61110-2. 3CD set. 1962–74.

5586.2 ** *Surrealistic pillow.* RCA: 07863-66598-2 (LSP-3766). 1967.

5587 Jesus and Mary Chain

Psychocandy. Def American: 25383-2. 1985.

5588 Jethro Tull

M.U.: the best of Jethro Tull. Chrysalis: 21078. 1968–75.

5589 Jett, Joan. 1960–

I love rock 'n' roll. Blackheart: 747 (Boardwalk 33243). 1981.

5590 John, Elton. 1947–

5590.1 ** *Greatest hits, vol. 1.* Polydor: 314-512532-2 (Uni/MCA). 1970–74.

5590.2 *Greatest hits, vol. 2.* Polydor: 314-512533-2. 1972–76.

5591 Jones, Rickie Lee. 1954–

Rickie Lee Jones. Warner Bros.: 3296-2. 1979.

5592 Joplin, Janis. 1943–1970

Pearl. Columbia: CK 30322. 1971. *See also* 5476.

5593 Journey

Escape. Columbia: CK 37408. 1981.

5594 Joy Division

Unknown pleasures. Quest/Warner Bros.: 25840-2. 1979.

5595 Judas Priest

Metal works. Columbia: C2K 53932. 2CD set. 1973–93.

5596 Kaiser, Henry, 1952– , and Fred Frith, 1949–

With enemies like these, who needs friends? SST: SSTCD 147 (Metalanguage). 1980.

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5597 ° King, Carole, 1942–

Tapestry. Ode/CBS: EK 34946, 1971.

5598 ° King Crimson

The abbreviated King Crimson: heartbeat. Editions EG: CAROL-1467-2, 1969–84.°

5599 Kinks

5599.1 ° *Greatest hits, vol. 1*. Rhino: 70086 (Reprise), 1964–66.

5599.2 *The Kink kronikles*. Reprise: 6454-2, 2CD set, 1966–70.

5600 Kiss

Kiss alive II. Casablanca: 822781-2, 2CD set, 1978.

5601 Kraftwerk

Autobahn. Elektra: 25326-2 (Vertigo), 1975.

5602 Lauper, Cyndi, 1953–

She's so unusual. Portrait/CBS: RK 38930, 1983.

5603 Led Zeppelin

5603.1 °° *Led Zeppelin II*. Atlantic: 82633-2 (8236), 1969.

5603.2 ° *Led Zeppelin* [IV: "Zo-so"]. Atlantic 19129-2 (7208), 1971.

5604 Lennon, John, 1940–1980

Shaved fish. Capitol: 46642, 1969–75.

5605 Lewis, Huey, 1950–

Sports. Chrysalis: 21412, 1983.

5606 °° Lewis, Jerry Lee, 1935–

18 original greatest hits. Rhino: 70255 (Sun), 1956–63.

5607 Little Feat

Waiting for Columbus. Warner Bros.: 3140-2, 1977.

5608 Little Richard, 1935–

5608.1 °° *The Georgia peach*. Specialty: SPCD-7012-2, 1955–57.

5608.2 *Shut up! a collection of rare tracks*. Rhino: 70236, LP, 1951–64, OP.

5609 Living Colour

Vivid. Epic: EK 44069, 1988.

5610 Los Lobos

5610.1 ° *How will the wolf survive?* Slash: 25177-2, 1984.

5610.2 *Just another band from East L.A.: a collection*. Slash/Warner Bros.: 45367-2, 2CD set, 1978–93.

5611 Lovin' Spoonful

Anthology. Rhino: 70944 (Kama Sutra), 1965–68.

5612 Lowe, Nick, 1949–

Basher: the best of Nick Lowe. Columbia: CK 45313, 1978–88.

5613 Lymon, Frankie, 1942–1968

The best of Frankie Lymon and the Teenagers. Rhino: 70918 (Gee), 1956–60.

5614 Lynyrd Skynyrd

Gold and platinum. MCA: MCAD2-6898, 2CD set, 1973–78.

5615 ° Madonna, 1958–

The immaculate collection. Sire: 26440-2, 1984–90.

5616 Mamas and the Papas

16 of their greatest hits. MCA: MCAD-5701 (Dunhill), 1965–68.

5617 Marshall Tucker Band

Greatest hits. AJK Music: 799-2 (Capricorn), 1973–77.

5618 McCartney, Paul, 1942–

All the best. Capitol: 48287, 1970–86.

5619 MC5

Back in the U.S.A. Rhino: 71033 (Atlantic), 1970.

5620 Meat Puppets

Meat Puppets II. SST: SSTCD-019, 1983.

5621 Megadeth

Peace sells . . . but who's buying? Capitol: 46370, 1986.

5622 Mekons

Original sin. Twin/Tone: 89164-2, 1989.

5623 Mellencamp, John Cougar, 1951–

Scarecrow. Riva/Mercury: 824865-2, 1985.

5624 Metallica

Metallica. Elektra: 61113-2, 1991.

5625 Midnight Oil

Diesel and dust. Columbia: CK 40967, 1988.

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5626 Miller, Steve, 1943–

5626.1 *The best of Steve Miller, 1968–1973.* Capitol: 95271. 1968–73.

5626.2 *Greatest hits 1974–78.* Capitol: 46101. 1974–78.

5627 Mitchell, Joni, 1943–

5627.1 *Blue.* Reprise: 2038-2. 1971.

5627.2 * *Court and spark.* Asylum: 1001-2. 1974.

5628 Moby Grape

Vintage: the very best of Moby Grape. Columbia: C2K 53041. 2CD set. 1967–70.

5629 Monkees

Greatest hits. Rhino: 72190 (Colgems). 1966–68. 1987.

5630 Moody Blues

Greatest hits. Threshold: 840659-2. 1967–88.

5631 Morrison, Van, 1945–

5631.1 * *Astral weeks.* Warner Bros.: 1768-2. 1968.

5631.2 ** *Moondance.* Warner Bros.: 3103-2. 1970.

5631.3 *Saint Dominic's preview.* Warner Bros.: 2633-2. 1972.

5632 Motörhead

No remorse. Roadrunner: 9354. 1978–84.

5633 Mott the Hoople

Greatest hits. Columbia: CK 34368. 1972–76.

5634 Muldaur, Maria, 1943–

Maria Muldaur. Reprise: 2148-2. 1974.

5635 Napalm Death

Fear, emptiness, despair. Earache/Columbia: CK 64361. 1993.

5636 Nelson, Rick, 1940–1985

5636.1 *Rick Nelson, vol. 2.* EMI: 95219 (Imperial). 1957–62.

5636.2 *Ricky Nelson, vol. 1.* EMI: 92771 (Imperial). 1957–60.

5637 New Order

Substance. Quest/Warner Bros.: 25621-2. 2CD set. 1981–87.

5638 New York Dolls

New York Dolls. Mercury: 832752-2. 1973.

5639 Newman, Randy, 1944–

5639.1 *Sail away.* Reprise: 2064-2. 1972.

5639.2 * *12 songs.* Reprise: 6373-2. 1970.

5640 * Nine Inch Nails

The downward spiral. TVT/Interscope: 92346-2. 1994.

5641 Nirvana

5641.1 *In utero.* DGC: DGCD-24607. 1993.

5641.2 ** *Nevermind.* DGC: DGCD-24425. 1991.

5642 NRBQ

Peek-a-boo: the best of NRBQ. Rhino: 70770. 2CD set. 1969–89.

5643 Nugent, Ted, 1948–

Great gonzos: the best of Ted Nugent. Epic: EK 37667. 1975–81.

5644 Nyro, Laura, 1947–

Eli and the 13th confession. Columbia: CK 9626. 1968.

5645 O'Connor, Sinead, 1966–

I do not want what I haven't got. Chrysalis: 21759. 1990.

5646 * Orbison, Roy, 1936–1988

For the lonely: 18 greatest hits. Rhino: 71493 (Sun/Monument). 1956–64.

5647 Parker, Graham, 1950–

Squeezing out sparks. Arista: ARCD-8075. 1979.

5648 Parsons, Gram, 1946–1973

GP/Grievous angel. Reprise: 26108-2. 1973–74.

5649 Pavement

Slanted and enchanted. Matador: OLE 038-2. 1992.

5650 * Pearl Jam

Ten. Epic Associated: ZK-47857. 1991.

5651 Pentangle

Early classics. Shanachie: 79078. 1968–70.

5652 Pere Ubu

5652.1 * *Datapanik in the year zero.* Geffen: DGCD5-24969. 5CD set. 1975–82.

5652.2 *The tenement years.* Enigma: 73343. 1987.

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5653 ° Perkins, Carl, 1932–

Original Sun greatest hits. Rhino: 75890. 1955–57.

5654 Pet Shop Boys

Discography: the complete singles collection. EMI: 97097. 1985–91.

5655 Petty, Tom, 1953– , and the Heartbreakers

Greatest hits. MCA: MCAD-10813. 1976–93.

5656 Phair, Liz, 1967–

Exile in Guyville. Matador: OLE 051-2. 1993.

5657 Pink Floyd

5657.1 ° *Dark side of the moon.* Capitol: 46001. 1973.

5657.2 *Saucerful of secrets.* Capitol: 46383 (Tower). 1968.

5657.3 *The wall.* Columbia: C2K 36183. 2CD set. 1979.

5657.4 *Works.* Capitol: 46478 (12276). 1967–73.

5658 Pitney, Gene, 1941–

Anthology. Rhino: 75896 (Musicor). 1961–68.

5659 Pixies

Doolittle. Elektra: 60856-2. 1989.

5660 ° Platters

The magic touch: an anthology. Mercury: 314-510314-2. 2CD set. 1955–61.

5661 Pogues

If I should fall from grace with God. Island: 422 842878-2. 1988.

5662 ° Police

Every breath you take: the singles. A&M: 75021-3902-2. 1978–83.

5663 Presley, Elvis, 1935–1977

5663.1 *The king of rock 'n' roll: the complete 50's masters.* RCA: 07863-66050-2. 5CD set. 1953–58.

5663.2 °° *The number one hits.* RCA: 6382-2-R. 1956–69. [Item 5663.4 covers material comparable to item 5663.2 but in greater depth.]

5663.3 °° *The Sun sessions CD.* RCA: 6414-2-R. 1954–55.

5663.4 ° *Top ten hits.* RCA: 6383-2-R. 2CD set. 1956–72.

5664 ° Pretenders

The singles. Sire: 25664-2. 1979–86.

5665 Procol Harum

Procol Harum. [Series: A&M classics, vol. 17]. A&M: 75021-2515-2. 1967–72.

5666 Psychedelic Furs

All of this and nothing. Columbia: CK 44377. 1980–88.

5667 Public Image Ltd.

Second edition (Metal box). Warner Bros.: 3288-2. 1980.

5668 Queen

Greatest hits. Hollywood: 2061 61265-2 (Elektra). 1974–81.

5669 Quicksilver Messenger Service

5669.1 *Quicksilver Messenger Service.* Capitol: 91146 (2904). 1968.

5669.2 *Sons of Mercury.* Rhino: 70747 (Capitol). 2CD set. 1968–75.

5670 Raitt, Bonnie, 1949–

5670.1 *Give it up.* Warner Bros.: 2643-2. 1972.

5670.2 ° *Nick of time.* Capitol: 91268. 1989.

5671 Ramones

5671.1 ° *All the stuff (and more), vol. 1.* Sire: 26220-2. 1976–77.

5671.2 *All the stuff (and more), vol. 2.* Sire: 26618-2. 1977–78.

5672 ° Rascals

The very best of the Rascals. Rhino Atlantic: 71277. 1965–71.

5673 Raspberries

The Raspberries. [Series: Capitol collectors]. Capitol: 92126. 1972–74.

5674 Reed, Lou, 1944–

Walk on the wild side: the best of Lou Reed. RCA: 3753-2-R. 1972–76.

5675 R.E.M.

5675.1 ° *Automatic for the people.* Warner Bros.: 45055-2. 1992.

5675.2 °° *Eponymous.* I.R.S./MCA: IRSD-6262. 1981–87.

5676 REO Speedwagon

The hits. Epic: EK 44202. 1977–88.

5677 ° Replacements

Let it be. Twin/Tone: 8441-2. 1984.

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5678 Residents

5678.1 *Eskimo.* T.E.C. Tones: 7096-2 (Ralph). 1979.

5678.2 *The Residents' commercial album: 50 songs.* East Side Digital: ESD 80202 (Ralph 8052). 1980.

5679 Revere, Paul, 1942– . and the Raiders

The essential ride: '63–'67. Columbia: CK 48949. 1963–67.

5680 Richman, Jonathan, 1951–

The modern lovers. Rhino: 70091 (Beserkly). 1976.

5681 Righteous Brothers

The very best of the Righteous Brothers: unchained melody. Verve: 847248-2. 1964–68.

5682 Rolling Stones

5682.1 *Aftermath.* Abkco: 7476-2. 1966.

5682.2 ° *Beggars banquet.* Abkco: 7539-2. 1968.

5682.3 ° *Exile on Main Street.* Virgin: 39524 (Rolling Stones 2900). 1972.

5682.4 °° *Hot rocks 1964–1971.* Abkco: 6667-2 (London). 2CD set. 1964–69. [Item 5682.8 covers material comparable to item 5682.4 but in greater depth and with better packaging and notes].

5682.5 *Let it bleed.* Abkco: 8004-2. 1969.

5682.6 *Rewind.* Rolling Stones Records: CK 40505. 1971–84. OP

5682.7 *The Rolling Stones, now!* Abkco: 7420-2. 1965.

5682.8 ° *Singles collection: the London years.* Abkco: 1231-2. 3CD set. 1963–69.

5683 Rollins Band

End of silence. Imago: 21006-2. 1992.

5684 ° Ronstadt, Linda, 1946–

Greatest hits. Elektra: 106-2. 1967–75.

5685 Runaways

The best of the Runaways. Mercury: 826279-2. 1976–77.

5686 Rundgren, Todd, 1948–

Anthology. Rhino: 71491. 2CD set. 1968–85.

5687 Rush

Chronicles. Mercury: 838936-2. 2CD set. 1974–89.

5688 Ryder, Mitch, 1945–

Rev up: the best of Mitch Ryder and the Detroit Wheels. Rhino: 70941 (New Voice). 1966–71.

5689 Sahm, Doug, 1942–

The best of Doug Sahm and the Sir Douglas Quintet. Mercury: 846586-2. 1968–75.

5690 Santana

5690.1 *Abraxas.* Columbia: CK 30130. 1970.

5690.2 ° *Santana.* Columbia: CK 9781. 1968.

5690.3 *Viva Santana!* Columbia: C2K 44344. 2CD set. 1967–86.

5691 Scaggs, Boz, 1944–

Silk degrees. Columbia: CK 33920. 1976.

5692 Searchers

Greatest hits. Rhino: 75773 (Kapp). 1963–67.

5693 Sedaka, Neil, 1939–

All time greatest hits. RCA: 6876-2-R. 1958–63.

5694 Seger, Bob, 1945–

5694.1 *Greatest hits.* Capitol: 30334. 1975–94.

5694.2 *Live bullet.* Capitol: 46085 (11523). 2CD set. 1975.

5695 ° Sex Pistols

Never mind the bollocks here's the Sex Pistols. Warner Bros.: 3147-2. 1977.

5696 Shannon, Del, 1939–1990

Greatest hits. Rhino: 70977 (Big Top/Amy). 1961–65.

5697 °° Simon and Garfunkel

Greatest hits. Columbia: CK 31350. 1965–70.

5698 Simon, Carly, 1945–

The best of Carly Simon. Elektra: 109-2. 1971–75.

5699 Simon, Paul, 1941–

5699.1 °° *Graceland.* Warner Bros.: 25477-2. 1986.

5699.2 ° *Negotiations and love songs.* Warner Bros.: 25789-2. 1971–86.

5700 Slayer

Reign in blood. Def American: 24131-2. 1986.

5701 Sly, 1944– . and the Family Stone. *See* 5321

5702 Smashing Pumpkins

Siamese dream. Virgin: 88267. 1993.

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5703 * Smith, Patti, 1946–

Horses. Arista: 07822-18827-2 (8362). 1975.

5704 Smiths

The queen is dead. Sire: 25426-2. 1985.

5705 Snow, Phoebe, 1952–

The best of Phoebe Snow. Columbia: CK 37091. 1974–78.

5706 Soft Machine

Third. Columbia: CGK 30339. 1970.

5707 Somerville, Jimmy, 1961–

The singles collection. London: 828226-2. 1984–90.

5708 Sonic Youth

5708.1 ** *Daydream nation*. DGC: DGCD-24515 (Blast First 75403). 1988.

5708.2 *Sister*. DGC: DGCD-24514 (SST-134). 1987.

5709 Sonny and Cher

The beat goes on: the best of Sonny and Cher. Atco: 91796-2. 1965–67.

5710 Soundgarden

Superunknown. A&M: 314 540 198-2. 1994.

5711 Specials

The singles collection. Chrysalis: 21823. 1979–84.

5712 Spencer Davis Group

The best of the Spencer Davis Group. EMI: 46598 (United Artists). 1964–67.

5713 Spirit

Time circle. Epic: E2K 47363. 2CD set. 1968–72.

5714 Springsteen, Bruce, 1949–

5714.1 * *Born in the USA*. Columbia: CK 38653. 1984.

5714.2 ** *Born to run*. Columbia: CK 33795. 1975.

5715 Squeeze

Singles: 45's and under. A&M: 75021-3338-2. 1978–82.

5716 Steeleye Span

Spanning the years. Chrysalis/EMI: 32236. 2CD set. 1970–91.

5717 Steely Dan

A decade of Steely Dan. MCA: MCAD-5570. 1972–82.

5718 Steppenwolf

16 greatest hits. MCA: MCAD-37049 (Dunhill). 1968–70.

5719 Stevens, Cat, 1947–

Greatest hits. A&M: 75021-4519-2. 1971–75.

5720 Stewart, Rod, 1945–

5720.1 *Downtown train: selections from the storyteller anthology*. Warner Bros.: 26158-2. 1976–[illegible].

5720.2 *Every picture tells a story*. Mercury: 822385-2. 1971.

5721 Stooges

The Stooges. Elektra: 74051-2. 1969.

5722 T. Rex (Marc Bolan, 1947–1977)

Electric warrior. Reprise: 6466-2. 1971.

5723 Talking Heads

5723.1 * *Remain in light*. Sire: 6065-2. 1980.

5723.2 ** *Talking Heads favorites sound as Vaseline*. Sire: 26709-2. 2CD set. 1979–91.

5724 * Taylor, James, 1948–

Sweet baby James. Warner Bros.: 1843-2. 197[illegible].

5725 ** Television

Marquee moon. Elektra: 1068-2. 1977.

5726 Ten Years After

The essential Ten Years After. Chrysalis: [illegible]. [1968–70].

5727 Thompson, Richard, 1949–

Watching the dark: the essential [illegible]. Hannibal: HNCD 5303. 3CD set. 1982–92.

5728 ** Thompson, Richard [illegible] Thompson, 1948–

Shoot out the lights. Hannibal: [illegible].

5729 Three Dog Night

Joy to the world (greatest hits). [illegible] (Dunhill). 1969–74.

5730 Traffic

5730.1 * *Mr. Fantasy*. Island: [illegible] 1967.

5730.2 *Smiling phases*. Island: [illegible] 2CD set. 1967–74.

5730.3 *Traffic*. Island: 422-842[illegible]-2. [illegible].

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5731 Trull, Teresa

A step away. Redwood: RRCD 412. 1986.

5732 ° Turner, Tina, 1938–

Private dancer. Capitol: 46041 (12330). 1984. *See also* 5338.

5733 Turtles

20 greatest hits. Rhino: 5160 (White Whale). 1965–69.

5734 U2

5734.1 ° *The Joshua tree.* Island: 422-842298-2. 1987.

5734.2 *War.* Island: 422-811148-2. 1983.

5735 Valens, Ritchie, 1941–1959

The best of Ritchie Valens. Rhino: 70178 (Del-Fi). 1958–59.

5736 Van Halen

5736.1 *1984.* Warner Bros.: 23985-2. 1983.

5736.2 ** *Van Halen.* Warner Bros.: 3075-2. 1978.

5737 Vee, Bobby, 1943–

Bobby Vee. [Series: Legendary masters]. EMI: 92774 (Liberty). 1959–68.

5738 Velvet Underground

5738.1 *Loaded.* Warner Special Products: 27613-2 (Cotillion). 1970.

5738.2 *The Velvet Underground.* Verve: 815454-2. 1969.

5738.3 ** *The Velvet Underground and Nico.* Verve: 823290-2. 1967.

5739 Ventures

Walk don't run: the best of the Ventures. EMI: 93451 (Dolton). 1960–68.

5740 Vincent, Gene, 1935–1971

Gene Vincent. [Series: Capitol collectors]. Capitol: 94074. 1956–58.

5741 Violent Femmes

Violent Femmes. Slash: 23845-2. 1982–83.

5742 Waits, Tom, 1947–

Rain dogs. Island: 422-826382-2. 1985.

5743 Wham

Make it big. Columbia: CK 39595. 1984.

5744 Who

5744.1 ° *Live at Leeds.* MCA: MCAD-11215 (Decca 79175). 1970.

5744.2 ** *Meaty beaty big and bouncy.* MCA: MCAD-37001 (Decca). 1965–70.

5744.3 *30 years of maximum r&b.* MCA: MCAD4-11020. 4CD set. 1964–89.

5744.4 *Tommy.* MCA: MCAD-10801 (Decca 7205). 1969.

5744.5 ° *Who's next.* MCA: MCAD-37217 (Decca 79182). 1971.

5745 Williams, Lucinda, 1953–

Lucinda Williams. Chameleon: 61387-2 (Rough Trade 47). 1988.

5746 Williamson, Cris

5746.1 ° *The best of Cris Williamson.* Olivia: CD 959. 1971–84.

5746.2 *The changer and the changed.* Olivia: ORCD 904. 1975.

5747 Winwood, Stevie, 1948–

Chronicles. Island: 422-842364-2. 1977–86.

5748 Wray, Link, 1935–

Rumble!: the best of Link Wray. Rhino: 71222 (Cadence/Epic/Swan). 1958–76.

5749 X

Los Angeles/Wild gift. Slash: 25771-2. 1980–81.

5750 XTC

Waxworks: some singles. Geffen: GEFD-4037. 1977–82.

5751 Yardbirds

5751.1 *Five live Yardbirds.* Rhino: 70189. 1964.

5751.2 ° *Greatest hits, vol. 1* Rhino: 75895 (Epic). 1964–66.

5752 Yes

Fragile. Atlantic: 82667-2 (7211). 1972.

5753 Young, Neil, 1945–

5753.1 ** *Decade.* Reprise: 2257-2. 2CD set. 1966–76.

5753.2 *Ragged glory.* Reprise: 26315-2. 1990.

5753.3 *Rust never sleeps.* Reprise: 2295-2. 1979.

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5754 Zappa, Frank, 1940–1993

5754.1 *Hot rats.* Rykodisc: RCD-10508 (Bizarre 6356), 1969.

5754.2 ** *Strictly commercial: the best of Frank Zappa.* Rykodisc: RCD-40500, 1966–88.

5755 Zappa, Frank, 1940–1993, and the Mothers of Invention

5755.1 *Absolutely free.* Rykodisc: RCD-10502 (Verve 5013), 1967.

5755.2 * *We're only in it for the money.* Rykodisc: RCD-10503 (Verve 5045), 1967.

5756 Zevon, Warren, 1947–

A quiet normal life: the best of Warren Zevon. Asylum: 60503-2, 1976–82.

5757 Z. Z. Top

Greatest hits. Warner Bros.: 26846-2, 1970–90.

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...rarian, a sound archivist, and a video archivist in addition to interns and volunteers and will report to Santelli. The ...search officially begins November ...ds Santelli's office has been ...resumes and applications. The ... not yet set.

The noncirculating collection will be "strong in oral history," to be acquired in video as well as audio formats. In addition to the collection of books, video, and audio, the library plans an "ambitious campaign" to become a "repository" for the manuscripts, notes, and personal papers of musicians, record ... and producers. The ... designed, but the collection ... been moved in.

The library will cater to "three levels of users," according to Santelli. The first is the rock academic; it is hoped that grad students "will want and need to use this museum." Secondly, in keeping with the egalitarian nature of the music, Santelli believes undergraduate and high school ... in the area will use the library ... educationally driven." Ideally, the library will be for the use of the almost 60,000 members of the HOF, where exhibit speakers share hits and also-rans of today and yesterday. According to Santelli, "This has the potential to be a loud library but not at the expense of the work we expect will go on there." He promises that headphones and sound booths will be part of the ... Still, he notes, "a boat ... matter to convention, and ... and rock 'n' roll is all about."—Adam Mazmanian

The striking new Hall of Fame complex in Cleveland (for left) will draw fans and researchers to view memorabilia such as an early Ike and Tina Turner Tour poster (lower left) and the Elvis Display, featuring a black ... featuring the Comeback ... 1968 (below)

Inductees on CD

THIS LIST offers one essential in-print recording for each musician inducted into the Rock and Roll Hall of Fame. The listings include artist, title, label, and label order number; for multi-CD sets, the number of CDs and suggested list price are also given.

For the most important artists, the choice is usually a multidisc set. They feature pristine, remastered sound, a lengthy original essay on the artist's life and music, and a complete discography. Previously unreleased songs and alternate takes of big hits are commonly included. The one problem for smaller libraries may be the expense (list prices range from $30 to $80 depending on the number of CDs and how elaborate the packaging). Where appropriate, a single CD alternative is listed. For single CDs, no price is given; most list from $11.98 to $15.98. Whether ordering either single CDs or sets, librarians should expect a 25–30 percent discount from wholesalers.

A ; denotes musicians inducted as "early influences," most coming from the blues tradition. Twenty-four other "nonperformer" inductees are not included on this list, as their contributions—as businesspeople, promoters, songwriters, and producers—are not easily represented on CD.—**Thomas N. Jewell**

A Allman Brothers. **Dreams.** 4 CDs. Polydor. #839417-2. $59.98.

The Animals. **Best of the Animals.** Abkco. #4324-2.

; Louis Armstrong. **Portrait of the Artist as a Young Man, 1923–1934.** 4 CDs. Columbia Legacy. #C4K-57176. $59.98.

B La Vern Baker. **Soul on Fire.** Atlantic. #82311-2.

Hank Ballard. **Work with Me Annie.** Rhino. #R2 71512.

The Band. **Across the Great Divide.** 3 CDs. Capitol. #C23Z 89565. $47.98.

The Beach Boys. **30 Years of the Beach Boys.** 5 CDs. Capitol. #C2BB 81294. $63.98.

The Beatles. **1962–1966; 1967–1970.** 2 CDs. Capitol. #C21P 94035; #C21P 94038. ea. $32.98.

Chuck Berry. **The Chess Box.** 3 CDs. Chess. #CHD3 80001. $41.98.

Bobby "Blue" Bland. **I Pity the Fool: The Duke Recordings, Vol. 1.** 2 CDs. Duke. #MCAD2-10665. $31.98.

Booker T. & the M.G.'s. **The Very Best of ....** Rhino. #R2 71738.

James Brown. **Star Time.** 4 CDs. Polydor. #849 108-2. $59.98; or **20 All-Time Greatest Hits.** Polydor. #511 326-2.

Ruth Brown. **Miss Rhythm.** 2 CDs. Atlantic. #82061-2. $27.98.

The Byrds. **The Byrds.** 4 CDs. Columbia. #C4K 46773. $49.98. or **20 Essential Tracks from the Boxed Set.** Columbia/Legacy. #CK 47884.

C Johnny Cash. **The Essential Johnny Cash.** 3 CDs. Columbia. #C3K 47991. $45.98.

Ray Charles. **The Birth of Soul.** 3 CDs. Atlantic. #82310-2. $39.98.

; Charlie Christian. **Genius of Charlie Christian.** Columbia. #40846.

The Coasters. **50 Coastin' Hits.** 2 CDs. Rhino. #R2 71090. $27.98.

Eddie Cochran. **Eddie Cochran.** EMI. #E21Y 92809.

Sam Cooke. **The Man and His Music.** RCA. #CPL2 7127.

Cream. **Very Best of Cream.** Polydor. #31452 3752 2.

Creedence Clearwater Revival. **Chronicle.** Fantasy. #FCD CCR2-2.

D Bobby Darin. **Splish Spash: Best of, Vol. 1.** Atco. #91794-2. **Best of, Vol. 2.** Atco. #91795-2.

Bo Diddley. **The Chess Box.** 2 CDs. Chess. #CHD2-19502. $27.98.

Dion & the Belmonts. **Dion at His Best, Classic Old & Gold, Vol. 3.** 3C Records. #3CD 102.

; Willie Dixon. **The Chess Box.** 2 CDs. Chess. #CHD2 16500. $23.98.

Fats Domino. **They Call Me the Fat Man.** 4 CDs. EMI. #E200-96784. $56.98; or **My Blue Heaven: Best of, Vol. 1.** EMI. #E21Y-92808.

The Doors. **Best of ....** 2 CDs. Elektra. #60345-2. $19.98.

The Drifters. **Let the Boogie Woogie Roll: Greatest Hits, 1953–1958.** 2 CDs. Atlantic. #81927-2. $22.98; or **1959-1965: All-Time Greatest Hits & More.** 2 CDs. Atlantic. #81931-2. $22.98.

Bob Dylan. **Biograph.** 3 CDs. Columbia. #C3K 38830. $51.98.

E Duane Eddy. **Twang Thang: Duane Eddy Anthology.** 2 CDs. Rhino. #R2 71223. $27.98.

The Everly Brothers. **Heartaches and Harmonies.** 4 CDs. Rhino. #R2 71779. $59.98.

F The Four Seasons. **25th Anniversary Collection.** 3 CDs. Rhino. #R2 72068. $39.98.

The Four Tops. **Anthology.** 2 CDs. Motown. #37463-8099-2. $23.98.

Aretha Franklin. **Queen of Soul.** 4 CDs. Rhino. #R2 71063. $54.98; or **30 Greatest Hits.** 2 CDs. Rhino. #81668-2. $24.98.

G Marvin Gaye. **Anthology.** 2 CDs. Motown. #37463-7911-2. $23.98.

The Grateful Dead. **What a Long Strange Trip It's Been.** 2 CDs. Warner Bros. #3091-2. $22.98.

Al Green. **Greatest Hits.** Rist. #30800.

; Woody Guthrie. **Library of Congess Recordings.** 3 CDs. Rounder. #1041/42/43. $31.98.

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H Bill Haley. **From the Original Master Tapes.** MCA. #MCAD-5539.
Jimi Hendrix. **The Ultimate Experience.** MCA. #MCAD-10829.
Buddy Holly. **Buddy Holly Collection.** 2 CDs. MCA. #MCAD2-10883. $31.98.
John Lee Hooker. **The Ultimate Collection, 1948-1990.** 2 CDs. Rhino. #R2 70572. $23.98.

I The Impressions (& Curtis Mayfield). **Anthology, 1961-1977.** 2 CDs. MCA. #MCAD2 10664. $31.98.
The Ink Spots. **Greatest Hits, 1939–46.** MCA. #MCAD 31347.
The Isley Brothers. **Story, Vols. 1 & 2.** 3 CDs.

Howlin' Wolf. **The Chess Box.** 3 CDs. Chess. #CH5 9332. $39.98.

J Elmore James. **[illegible] of ....** [illegible]. 1247.
Etta James. **The Essential Etta James.** 2 CDs. Chess. #CH9341. $[illegible].
Elton John. **To Be Continued.** 4 CDs. MCA. #MCAD4-10110. $59.98.
Robert Johnson. **The Complete Recordings.** Rhino. #R2 70808. 70809. $37.98.

Rock Video

WHILE ROCK'N'ROLL is now synonymous with videos of the MTV variety, there is a long history of rock on film—from various bands' narrative constructions, such as The Who's rock opera *Tommy*, to concert films and profiles and documentaries, to dramatized biographies, such as *The Buddy Holly Story*. For the sake of simplicity, the following core list includes only the original bands playing their own material but does not lack for creativity. A * denotes films containing footage of Hall of Fame inductees.—**Rod Bustos**

***The Bob Marley Story: Caribbean Nights.** color. 90 min. Music Video Distributors. 1988. $19.95.
This award-winning documentary traces reggae star Bob Marley's life and includes rarely seen interviews with family, friends, and Marley himself.

***Chuck Berry: Hail! Hail! Rock 'N' Roll.** color. 120 min. MCA/Universal Home Video. 1987. $19.95.
The life and music of one of rock'n'roll's most influential figures are the focus of this movie filmed on the occasion of his 60th birthday.

The Decline of Western Civilization. color. 100 min. Music Video Distributors. 1981. $49.95.
This documentary of the L.A. punk scene around 1980 captures the intensity of bands such as X, Black Flag, the Circle Jerks, and Fear—many of whom strongly influenced today's modern rock movement.

***Don't Look Back.** b&w. 96 min. Paramount Home Video. 1967. $19.98.
An inside look at folk rocker Bob Dylan's 1965 tour that includes many behind-the-scenes interviews and live performances.

***Elvis—That's the Way It Is.** color. 109 min. MGM/UA Home Video. 1970. $19.95.
One of the better Elvis Presley concert films, this video shows the King performing 30 of his most famous songs and includes rehearsals and backstage footage.

***Gimme Shelter.** color. 90 min. Music Video Distributors. 1970. $29.95.
The Rolling Stones' ill-fated December 1969 free concert at Altamont Speedway in northern California (sometimes dubbed "Woodstock West") marks a violent end to the peace and love ideals of the 1960s.

***A Hard Day's Night.** b&w. 90 min. MPI Home Video. 1964. $19.98.
The first and probably the best of the Beatles' movies features the Fab Four's hilarious antics, an incredible sound track, and live performances.

***Rock & Roll.** 10 vols. ea. vol: color. 60 min. WGBH - Boston. 1995. $19.95; series $149.95.
Recently shown on PBS, this ambitious series traces 40 years of developments in rock and related genres. Concert and interview footage with most inductees is included.

***Jimi Hendrix: Story.** color. 102 min. Warner Home Video. 1973. $19.95.
Guitar wizard Jimi Hendrix is profiled in this documentary released three years after his death.

***The Kids Are Alright.** color. 106 min. Music Video Distributors. 1979. $49.95.
One of several movies released by The Who, this feature includes performances by and interviews with the band since 1964.

***The Last Waltz.** color. 117 min. MGM/UA Home Video. 1978. $19.95.
Critically acclaimed film of The Band's farewell concert includes performance footage and interviews with the headliners as well as special guest stars Bob Dylan, Neil Young, and Van Morrison.

***Led Zeppelin: The Song Remains the Same.** color. 136 min. Warner Home Video. 1971. $19.98.
Part fantasy sequences and part concert footage from a Madison Square Garden performance, this classic rock film remains a favorite with the high school set.

Lou Reed: A Night with Lou Reed. color. 61 min. Columbia Tristar Home Video. 1983. $16.95.
Recorded during one of the legendary rock star's sold-out performances at the Bottom Line nightclub in New York City, this film features classic songs from Reed's career with the Velvet Underground and as a solo artist.

***Monterey Pop.** color. 72 min. Music Video Distributors. 1968. $29.95.
Considered the first significant rock concert film, this movie, which was once described as *"The T.A.M.I. Show* [see entry below] on acid," captures the essence of the 1960s pop festival with performances by Jefferson Airplane, The Who, Simon and Garfunkel, Otis Redding, and many others.

Pink Floyd at Pompeii. color. 90 min. Music Video Distributors. 1974. $24.98.
Often overlooked in favor of the band's 1982 partially animated feature, *The Wall*, this 1974 film of Pink Floyd's concert is set in an ancient amphitheater and includes many of the British rock band's early classics.

Stop Making Sense. color. [illegible] min. [illegible] Tristar Home Video. [illegible]. 95. Considered by many to be the best concert movie ever [illegible], Jonathan Demme's film highlights the Talking Heads and their quirky frontman, David Byrne.

***The T.A.M.I. Show.** b&w. [illegible] min. Media Home Entertainment. 1964. $24.98.
Filmed during the Teenage Awards Music International [illegible] the Santa Monica Civic Auditorium in 1964, this feature-length movie showcases big names in rock and rhythm & blues such as James Brown, the Rolling Stones, Smokey Robinson & the Miracles, Marvin Gaye, and Chuck Berry.

This Is Spinal Tap. color. 88 min. New Line Home Video. 1984. $14.95.
Documenting the tour of a fictional heavy-metal band called Spinal Tap, this hilarious satire addresses the stagnation of 1970s mainstream rock'n'roll. A classic from director Rob Reiner.

Urgh! A Music War. color. 124 min. CBS/Fox. 1981. $29.95.
More than 35 New Wave groups from the late 1970s and early 1980s such as XTC, Devo come together for [illegible] concert.

***Woodstock.** 2 vols. color. 180 min. Warner Home Video. 1970. $29.95.
Winner of the 1970 Academy Award* for best feature documentary, this marathon 1960s concert film showcases the talents of Jimi Hendrix; The Who; Crosby, Stills & Nash; Joan Baez; and many others.

***Zappa's Universe.** color. 90 min. Verve. 1991. $19.95.
This collection of footage from two concerts at the Ritz in New York City includes work from the influential master's days with The Mothers of Invention through his later solo career.

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2 CDs. Columbia/Legacy. #C2K-46222. $19.98.

Janis Joplin. **Janis Joplin.** 3 CDs. Columbia/Legacy. C3K 48845. $59.98; or **Greatest Hits.** Columbia. #CK-32168.

[illegible] Jan. **Best of....** MCA. #MCAD-4079.

[illegible] King. **King of the Blues.** 4 CDs. MCA. #MCAD4-10677. $63.98.

Kinks. **Kink Kronikles.** 2 CDs. Reprise. #26454-2. $22.98.

Leadbelly. **Midnight Special.** Rounder. CD-1044.

Led Zeppelin. **Led Zeppelin.** 4 CDs. Atlantic. #82144. $69.98.

John Lennon. **John Lennon Collection.** Capitol. #7Z 91516.

Jerry Lewis. **All Killer, No Filler.** 2 CDs. Rhino. #R2 71216. $27.98.

Professor Longhair. **Fess: the Professor Longhair Anthology.** 2 CDs. Rhino. #R2 71502. $27.98.

Frankie Lymon & the Teenagers. **Best of....** Rhino. R2 70918.

Clyde McPhatter. **Deep Sea Ball: Best of....** Atlantic. #82314-2.

Bob Marley. **Songs of Freedom.** 4 CDs. Island/Tuff Gong. #314-512280-2. $59.98.

Martha & the Vandellas. **Live Wire!: Singles Collection 1962–1972.** 2 CDs. Motown. #37463-6316-2. $29.98.

Van Morrison. **Best of....** Mercury. #841 970-2.

Ricky Nelson. **Volume 1.** EMI. #E21Y-92771.

Roy Orbison. **Legendary Roy Orbison.** 4 CDs. Sony Special Music. #A4K 46809. $59.98.

The Orioles (& Sonny Til). **Greatest Hits.** Collectables. #COLCD 5014.

Les Paul. **The Best of the Capitol Masters.** Capitol. #C2S 99617.

Carl Perkins. **Original Sun Greatest Hits.** Rhino. #R2 75890.

Wilson Pickett. **Very Best of Wilson Pickett.** Rhino. #R2 71212.

The Platters. **The Magic Touch: An Anthology.** 2 CDs. Mercury. #314 510314-2. $27.98.

Elvis Presley. **Complete 50's Masters.** 5 CDs. RCA. #07863-66050-2. $79.98.

Ma Rainey. **Ma Rainey.** Milestone. #MCD 47021-2.

Otis Redding. **Otis Redding Story.** 3 CDs. Rhino. #R2 81762. $39.98.

Jimmy Reed. **The Classic Recordings.** 3 CDs. Tomato. #R2 71660. $44.98; or **Best of....** GNP Crescendo. #GNPD 0006-2.

Little Richard. **The Specialty Sessions.** 3 CDs. Specialty. #SPCD 8508. $40.98; or **The Georgia Peach.** Specialty. #SPCD 7012-2.

Smokey Robinson. **35th Anniversary Collection.** 4 CDs. Motown. #37463-6334-2. $51.98.

Jimmie Rodgers. **First Sessions, 1927–1928.** Rounder. #CD 1056.

Rolling Stones. **Singles Collection: London Years.** 3 CDs. Abkco. #1218-2. $59.98.

On Tape

MOST PATRONS may not think of audiobooks when they think of listening to rock. But good materials—both adaptations of biographies and original interviews—are now available. In the annotations below, an (A) indicates an abridged version of the published book and a (U) indicates an unabridged audio; unmarked entries are original in audiobook format.—**Mark Annichiarico**

Densmore, John. **Riders on the Storm.** 8 [illegible] 11 hrs. [illegible] Books Pub. [illegible] ISBN 0-9627387-[illegible]-4. $32. (U)

Hopkins, Jerry & Danny Sugarman. **No One Here Gets Out Alive.** 1 CD. 72 min. Time Warner AudioBks. 1995. ISBN 1-57042-308-3. $15.98. (A)

Densmore, a drummer for The Doors, and Sugarman, the author, give two widely [illegible] accounts of The Doors and [illegible] rock'n'roll. If you can only buy one title, take Densmore's (Audio Reviews, *LJ* 9/15/92) for its completeness.

Dodge, Consuelo. **The Everly Brothers.** 4 cassettes. 3½ hrs. Cin-Dav Inc. 1993. ISBN 1-879347-11-3. $24.95. (A)

Although the book from which this [illegible] was adapted is fair [illegible] remains the only spoken-word account of the popular rock'n'roll duo.

Giuliano, Geoffrey. **John Lennon, Forever.** ISBN 0-88646-692-X.

Giuliano, Geoffrey. **Paul McCartney.** ISBN 0-88646-693-8.

Giuliano, Geoffrey. **The Rolling Stones Story.** ISBN 0-88646-696-2.

ea. vol: 1 cassette. 90 min. Durkin Hayes Pub. (Rockumentaries). $4.99.

This series by a rock'n'roll journalist combines original source material (interviews and some recording studio clips) with short biographies. The price, combined with the subjects' preeminence, make these a good choice for public libraries.

Gordy, Berry. **To Be Loved: The Music, the Magic, the Memories of Motown.** 2 cassettes. 3 hrs. Time Warner AudioBks. 1994. ISBN 1-57042-089-0. $17. (A)

Singleton, Raynoma G. **Berry, Me and Motown.** 2 cassettes. 3 hrs. The Publishing Mills. 1990. ISBN 0-9627187-2-6. $15.95. (A)

These two memoirs by Gordy (Audio Reviews, *LJ* 1/95) and Singleton—a former husband-and-wife team—tell of the cofounding of the legendary Motown Records, the label that helped launch the careers of such luminaries as Smokey Robinson and Diana Ross.

Guralnick, Peter. **Last Train to Memphis.** 12 cassettes. 18 hrs. Brilliance. 1995. ISBN 1-56100-249-6. $105.25. (U)

The Elvis Tapes. 1 cassette. 45 min. The Publishing Mills. 1992. ISBN 1-879371-28-6. $10.95.

Guralnick's excellent unabridged biography (Audio Reviews, *LJ* 6/15/95) encompasses Presley's childhood and early career, while *The Elvis Tapes* offer significant original source material: live recordings of interviews with the King.

Hart, Mickey. **Drumming at the Edge of Magic.** 2 cassettes. 3 hrs. HarperAudio. 1991. ISBN 1-55994-509-2. $15.95. (A)

Legendary *Grateful Dead* drummer Hart's recording is more about percussion's spiritual and social evolution than about life with the *Dead*. Nonetheless, until the inevitable wave of biographies on the recently deceased Jerry Garcia arrive (there's an earlier biography by Sandy Troy listed on page 36 in "Rock in Print"), Hart's exploration should slake Deadheads' thirst.

Jones, Davy. **They Made a Monkee Out of Me.** 2 cassettes. 3 hrs. Dove Audio. 1988. ISBN 1-55800-112-3. $14.95. (A)

Jones tells of life with the wacky Monkees, a group whose popularity was rooted more in television than music. Sixties pop culture fans will be delighted to find this title in popular music collections.

Joplin, Laura. **Love, Janis.** 2 cassettes. 3 hrs. Audio Literature. 1993. ISBN 0-944993-76-1. $16.95. (A)

Debra Winger narrates this candid, very personal biography by the late rock/blues singer's younger sister. (Audio Reviews, *LJ* 5/1/94)

Starr, Victoria. **k.d. lang: All You Get Is Me.** 2 cassettes. 3 hrs. B&B Audio, dist. by Brilliance. 1995. ISBN 1-882071-60-3. $16.95. (A)

Although lang isn't an inductee for the Hall of Fame yet, Starr's account of this courageous singer is one of the few available audio adaptations of current pop music stars.

White, Timothy. **The Nearest Faraway Place: Brian Wilson, the Beach Boys, and the Southern California Experience.** 2 cassettes. 3 hrs. B&B Audio, dist. by Brilliance. 1995. ISBN 1-882071-55-7. $16.95. (A)

White explores the social significance of the Beach Boys' "surfing, cars, and girls" music, with particular emphasis on one of the band's founders and its linchpin, the enigmatic Brian Wilson.

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S Sam & Dave. **Very Best of Sam & Dave.** Rhino. #R2 71871.
Simon & Garfunkel. **Collected Works.** 3 CDs. Columbia. #C3K 45322. $49.98.
Sly & the Family Stone. **Anthology.** Epic. CGK 37071.
♪ Bessie Smith. **The Collection.** Columbia Jazz. #CK 44141.
♪ Soul Stirrers. **Sam Cooke and the Soul Stirrers.** Specialty. #SPCD 7009-2.
Rod Stewart. **Storyteller: The Complete Anthology.** 4 CDs. Warner. #25987-2. $49.98.
The Supremes. **Anthology.** 2 CDs. Motown. #37463-7943-2. $23.98.

T The Temptations. **Emperors of Soul.** 5 CDs. Motown. #31453-0338-2. $69.98.
or **Anthology.** 2 CDs. Motown. #37463-7822-2. $23.98.
Big Joe Turner. **Big Bad & Blue: The Big Joe Turner Anthology.** 4 CDs. Rhino. #R2 71550. $44.98. or **Greatest Hits.** Rhino. #R2 71752.
Ike & Tina Turner. **Proud Mary: Best of . . . .** EMI. #E2IY 95846.

W ♪ T-Bone Walker. **Complete Imperial Recordings, 1950–1954.** 2 CDs. EMI. #E22V-96737. $23.98.
♪ Dinah Washington. **Dinah Washington.** Mercury. #830700-2.
Muddy Waters. **Chess Box.** 2 CDs. Chess. #CHD3-80002. $41.98.
The Who. **30 Years of Maximum R & B.** 4 CDs. MCA. #MCAD 4-11029. $61.98.
♪ Hank Williams. **40 Greatest Hits.** 2 CDs. Polydor. #821 233-2. $25.98.
Jackie Wilson. **Very Best of.** Rhino. #R2 71559.
Stevie Wonder. **Original Musiquarium I.** 2 CDs. Motown. #37[illegible]. $27.98.

Y ♪ Jimmy Yancey. **Chicago Piano.** Atlantic. #82368.
The Yardbirds. **Greatest Hits, Vol. 1: 1964–66.** Rhino. #R2 75[illegible].
Neil Young. **Decade.** 2 CDs. Reprise. #2253-2. $29.98.

Z Frank Zappa. **Strictly Commercial: Best of . . . .** Ryko. [illegible].

Rock in Print

PROBABLY NO TWO librarians would agree on the essential sources for information on classic rock in print—as contentious among many fans as the music itself. The following list was selected with the intent of tracing the music's roots and examining its meanings, as well as exposing the much sought after lives of rock's stars. What follows then are the top 18 titles recommended to anyone who wants to start a collection on a small budget.—**Bill Piekarski**

Aeppli, Felix. **Heart of Stone: The Definitive Rolling Stones Discography, 1962–1983.** Popular Culture, Ink. 1985. 580p. ISBN 0-87650-192-7. $39.50.
If you can afford only one book on the Rolling Stones, this should be that book. Aeppli chronicles each tour and recording session in determined detail. (*LJ* 12/85)

Bockris, Victor. **Keith Richards.** S. & S. 1992. 381p. ISBN 0-671-87590-6. **pap.** $12.
Bockris integrates unique details into a historical and aesthetic "big picture" to convey the spirit and sense of both Richards and the Stones. (*LJ* 8/92)

Cianci, Bob. **Great Rock Drummers of the Sixties.** Hal Leonard. 1989. 208p. ISBN 0-88188-830-3. **pap.** $19.95.
Cianci, a drummer himself, begins by carefully analyzing the work of Dino Danelli (Rascals), Charlie Watts, and ten others and ends by cogently summarizing the contributions of more than 200 important drummers.

Coleman, Ray. **Lennon: The Definitive Biography.** HarperPerennial/HarperCollins. 1985. 767p. ISBN 0-06-098608-5. **pap.** $18.
Captures meaningful details (such as Lennon's skirmish with fellow-guitarist Todd Rundgren) ignored by other "exhaustive" Lennon biographies. (*LJ* 6/1/85)

Frame, Pete. **The Complete Rock Family Trees.** Omnibus. 1993. 64p. ISBN 0-7119-0465-0. **pap.** $19.95.
No rock collection can truly excel without this lovingly calligraphed and authoritatively researched "genealogy" of important rock bands. A masterpiece.

Frame, Pete. **Harmony Illustrated Encyclopedia of Rock.** 7th ed. Harmony: Crown. 1992. 256p. ISBN 0-517-59078-6. **pap.** $19.
The most accurate, most complete, and liveliest rock reference source currently in print.

George, Nelson. **Where Did Our Love Go?: The Rise and Fall of the Motown Sound.** St. Martin's. 1985. 256p. ISBN 0-685-43290-4. **pap.** $9.95.
A concise but solid history of the black music powerhouse that gave us the Temptations, Diana Ross and the Supremes, The Four Tops, and Marvin Gaye—among many, many others. (*LJ* 1/86)

Gaar, Gillian. **She's a Rebel: The History of Women in Rock & Roll.** Seal Press-Feminist. 1992. 472p. ISBN 1-878067-08-7. **pap.** $16.95.

Willie Mae Thornton to Chrissie Hynde and everyone in between. A must. (*LJ* 10/15/92)

Guralnick, Peter. **Sweet Soul Music: Rhythm & Blues & the Southern Dream of Freedom.** HarperPerennial/HarperCollins. 1986. 480p. ISBN 0-06-096049-3. **pap.** $18.
Guralnick covers both Motown and non-Motown artists (Aretha Franklin, Otis Redding, Sam Cooke, et al.) while locating soul music in its social, historical, and cultural contexts. (*LJ* 6/1/86)

Lewisohn, Mark. **The Beatles Recording Sessions: The Official Abbey Road Studio Session Notes, 1962–1970.** Harmony: Crown. 1989. 204p. ISBN 0-517-57066-1. $27.50.
Without question, *the* Beatles book. Using hundreds of photographs and producer George Martin's meticulous studio records, Lewisohn vividly re-creates the development of each album.

Nash, Alanna. **Elvis Aaron Presley.** HarperCollins. 1995. 416p. ISBN 0-06-017619-9. $25.
Nash's sequenced interviews with Elvis's career-long companions Marty Lacker, Lamar Fike, and Billy Smith reveal not only Presley's idiosyncrasies and passions but his life and work as a pivotal rock artist. (*LJ* 7/95)

Secrets from the Masters: Conversations with 40 Great Guitar Players. Miller-Freeman. 1992. 295p. ISBN 0-87930-260-7. **pap.** $19.95.
Don Menn talks shop with such classic Stratslingers as Jeff Beck, Jimmy Page, Stevie Ray Vaughan, and Carlos Santana.

Shapiro, Harry. **Electric Gypsy: Jimi Hendrix.** St. Martin's. 1991. 736p. ISBN 0-312-13062-7. **pap.** $19.95.
The master study of the master rock guitarist. (*LJ* 7/91)

Smith, Joe. **Off the Record: An Oral History of Popular Music.** Warner. ISBN 0-446-39086-[illegible]. pap. $14.95.
Anecdotes and commentary from hundreds of prominent participants—performers, producers, songwriters, and executives—illuminating every corner of rock's history.

Spitz, Bob. **Dylan: A Biography.** Norton. 1988. 656p. ISBN 0-393-30769-7. pap. [illegible].
Scrupulous research, well crafted narrative [illegible] the man and his music. (*LJ* 11/89)

Troy, Sandy. **Captain Trips: A Biography of Jerry Garcia.** Thunder's Mouth Pr., dist. by Publishers Group West. 1994. 352p. ISBN 1-56025-076-3. $24.95.
A thorough, insightful history of the man, his band (the Grateful Dead), and, in fact, [illegible] rock 'n' roll zeitgeist. (*LJ* [illegible])

White, Timothy. **Rock Lives: Profiles & Interviews.** Holt. 1990. 512p. ISBN (0-8050-1396-2. $24.95; **pap.** ISBN 0-8050-1861-1. $16.95.
Sixty-one cogent, succinct studies including many Hall of Famers. Indispensable. (*LJ* 9/15/90)

Zollo, Paul. **Songwriters on Songwriting.** Writer's Digest. 1991. 196p. ISBN [illegible]-451-X. **pap.** $17.95.
Meaningful interviews with 31 auteurs as disparate as Frank Zappa and Joni Mitchell reveal the rock muse in her toil and splendor. ■

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The Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

OCTOBER 18, 1997

LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST / LABEL & NUMBER (DISTRIBUTING LABEL) (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) / TITLE	PEAK POSITION
			★★★ No. 1 ★★★	
2	2	4	LEANN RIMES CURB 77885 (10.98/15.98) 2 weeks at No. 1 — YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
1	—	2	BOYZ II MEN MOTOWN 530812 (11.98/17.98) — EVOLUTION	1
			★★★ Hot Shot Début ★★★	
NEW▶		1	THE ROLLING STONES VIRGIN 44712* (11.98/17.98) — BRIDGES TO BABYLON	3
			★★★ Greatest Gainer ★★★	
11	17	3	SOUNDTRACK LAFACE 26041/ARISTA (10.98/16.98) — SOUL FOOD	4
3	1	3	MARIAH CAREY COLUMBIA 67835 (10.98 EQ/17.98) — BUTTERFLY	1
5	4	6	MASTER P ▲ NO LIMIT 50859*/PRIORITY (10.98/16.98) — GHETTO D	1
10	11	4	AQUA MCA 11705 (10.98/16.98) — AQUARIUM	7
6	6	7	FLEETWOOD MAC REPRISE 46700*/WARNER B. BROS. (10.98/17.98) — THE DANCE	1
12	10	6	TRISHA YEARWOOD ▲ MCA NASHVILLE 70033 (10.98/16.98) — (SONGBOOK) A COLLECTION OF HITS	4
NEW▶		1	BOB DYLAN COLUMBIA 68506 (10.98 EQ/16.98) — TIME OUT OF MIND	10
4	7	3	BROOKS & DUNN ARISTA NASHVILLE 18952 (10.98/16.98) — THE GREATEST HITS COLLECTION	4
8	5	11	PUFF DADDY & THE FAMILY ▲² BAD BOY 73012*/ARISTA (10.98/17.98) — NO WAY OUT	1
7	3	3	BUSTA RHYMES ELEKTRA 62064*/EEG (10.98/16.98) — WHEN DISASTER STRIKES...	3
13	9	86	JEWEL ▲⁵ ATLANTIC 82700* /AG (10.98/15.98) — PIECES OF YOU	4
14	13	31	MATCHBOX 20 ▲² LAVA/ATLANTIC 92771/AG (10.98/15.98) — YOURSELF OR SOMEONE LIKE YOU	5
15	12	25	SPICE GIRLS ▲³ VIRGIN 42174* (10.98/16.98) — SPICE	1
9	—	2	ELTON JOHN ROCKET 536264/MCA* (11.98/17.98) — THE BIG PICTURE	9
17	16	14	SOUNDTRACK ▲² COLUMBIA 68188* (10.98 EQ/17.98) — MEN IN BLACK—THE ALBUM	1
21	22	22	HANSON ▲² MERCURY 534615 (10.98 EQ/16.98) — MIDDLE OF NOWHERE	2
16	—	2	EPMD DEF JAM 536389*/MERCURY (10.98 EQ/16.98) — BACK IN BUSINESS	16
NEW▶		1	PORTISHEAD GO! BEAT 539189*/LONDON (10.98/16.98) — PORTISHEAD	21
25	29	18	TIM MCGRAW CURB 77886 (10.98/16.98) — EVERYWHERE	2[7]
19	20	15	SUGAR RAY ▲ LAVA/ATLANTIC 83006/AG (10.98/15.98) — FLOORED	12
20	15	3	USHER LAFACE 26043/ARISTA (10.98/16.98) — MY WAY	15
23	23	12	SARAH MCLACHLAN ▲ NETTWERK 1997*/ARISTA (10.98/16.98) — SURFACING	2
24	19	14	PRODIGY ▲ XL MUTE/MAVERICK 45606/WARNER BROS. (10.98/16.98) — THE FAT OF THE LAND	1
31	43	24	GEORGE STRAIT ▲² MCA NASHVILLE 11584 (10.98/16.98) — CARRYING YOUR LOVE WITH ME	1
NEW▶		1	BROTHA LYNCH HUNG BLACK MARKET 50648/PRIORITY (10.98/16.98) — LOADED	28
27	24	4	VARIOUS ARTISTS TOMMY BOY 1216 (12.98/17.98) — ESPN PRESENTS: JOCK JAMS VOLUME 3	23
22	21	4	AMY GRANT A&M 540760 (10.98/16.98) — BEHIND THE EYES	8
18	8	3	JARS OF CLAY ESSENTIAL/SILVERTONE 41612/JIVE (10.98/16.98) — MUCH AFRAID	8
30	38	65	LEANN RIMES ▲² CURB 77821 (10.98/15.98) — BLUE	3
37	33	12	SMASH MOUTH INTERSCOPE 90142 (8.98/12.98) — FUSH YU MANG	31
29	25	56	FIONA APPLE ▲ CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) — TIDAL	15
26	14	3	MACK 10 PRIORITY 50679* (10.98/16.98) — BASED ON A TRUE STORY	14
NEW▶		1	VARIOUS ARTISTS LONDON 460000 (10.98/17.98) — DIANA, PRINCESS OF WALES 1961-1997 — THE BBC RECORDING OF THE FUNERAL SERVICE	36
34	27	6	OASIS EPIC 68530 (10.98 EQ/16.98) — BE HERE NOW	2
35	25	10	BONE THUGS-N-HARMONY RUTHLESS 63407*/RELATIVITY (19.98/23.98) — THE ART OF WAR	1
36	28	19	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 50093/INTERSCOPE (10.98/16.98) — GOD'S PROPERTY	3
38	30	62	SUBLIME ▲² GASOLINE ALLEY 11413/MCA (10.98/16.98) — SUBLIME	13
43	36	8	BACKSTREET BOYS ● JIVE 41569 (10.98/16.98) — BACKSTREET BOYS	15
48	42	56	DEANA CARTER ▲² CAPITOL NASHVILLE 37514 (10.98/15.98) — DID I SHAVE MY LEGS FOR THIS?	10
45	34	26	MARY J. BLIGE ▲ MCA 11606* (10.98/16.98) — SHARE MY WORLD	1
NEW▶		1	LUTHER VANDROSS LV 68270/EPIC (10.98 EQ/17.98) — ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2	44
51	41	38	JAMIROQUAI ● WORK 67935/EPIC (10.98 EQ/16.98) — TRAVELLING WITHOUT MOVING	24
40	31	66	THE WALLFLOWERS ▲² INTERSCOPE 90088 (10.98/16.98) — BRINGING DOWN THE HORSE	4
32	18	3	ADAM SANDLER WARNER BROS. 46738 (10.98/16.98) — WHAT'S YOUR NAME?	18
60	—	2	CHUMBAWAMBA REPUBLIC 53099/UNIVERSAL (10.98/16.98) — TUBTHUMPER	48
28	—	2	BJORK ELEKTRA 62061/EEG (10.98/16.98) — HOMOGENIC	28
46	35	15	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ● RUFFHOUSE 67599*/COLUMBIA (10.98 EQ/16.98) — WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16
41	—	2	BRYAN WHITE ASYLUM 62047/EEG (10.98/16.98) — THE RIGHT PLACE	41
47	—	2	JACKSON BROWNE ELEKTRA 62111/EEG (10.98/16.98) — THE NEXT VOICE YOU HEAR — THE BEST OF JACKSON BROWNE	47
44	37	23	VARIOUS ARTISTS ▲ VIRGIN 42186 (10.98/16.98) — PURE MOODS	10
54	33	—	2	THE SUNDAYS DGC 25[3]/GEFFEN (10.98/15.98) — STATIC & SILENCE	33
55	53	67	30	THE MIGHTY MIGHTY BOSSTONES ▲ BIG RIG 534472/MERCURY (10.98 EQ/16.98) — LET'S FACE IT	3
56	39	—	2	BRIAN MCKNIGHT MERCURY 536215 (10.98 EQ/16.98) — ANYTIME	39
57	55	56	17	NEAL MCCOY ● ATLANTIC 82013/AG (10.98/16.98) — GREATEST HITS	7
58	50	39	29	THE NOTORIOUS B.I.G. ▲⁴ BAD BOY 73011*/ARISTA (19.98/24.98) — LIFE AFTER DEATH	1
59	42	32	7	BILLY JOEL COLUMBIA 67347 (10.98 EQ/17.98) — GREATEST HITS VOLUME III	7
60	NEW▶		1	LOREENA MCKENNITT WARNER BROS. 46719 (10.98/16.98) — THE BOOK OF SECRETS	60
61	49	40	10	JOE ● JIVE 41603* (11.98/16.98) — ALL THAT I AM	40
62	NEW▶		1	COMMON RELATIVITY 15359* (10.98/15.98) — ONE DAY IT'LL ALL MAKE SENSE	62
63	NEW▶		1	THE VERVE VC/HUT 44913/VIRGIN (10.98/16.98) — URBAN HYMNS	63
64	54	44	25	THIRD EYE BLIND ● ELEKTRA 62012/EEG (10.98/16.98) — THIRD EYE BLIND	1
65	64	64	24	BOB CARLISLE ▲² DAICOM 41613/JIVE (10.98/16.98) — BUTTERFLY KISSES (SHADES OF GRACE)	2
66	58	45	20	FOO FIGHTERS ● ROSWELL 55832*/CAPITOL (10.98/16.98) — THE COLOUR AND THE SHAPE	3
67	59	59	6	VARIOUS ARTISTS ARISTA 18977 (10.98/16.98) — ULTIMATE HIP HOP PARTY 1998!	67
68	57	46	27	TOHIC ▲ POLYDOR 531042/A&M (10.98/16.98) — LEMON PARADE	1
69	62	57	8	COLLIN RAYE EPIC 67393 (10.98 EQ/16.98) — THE BEST OF COLLIN RAYE — DIRECT HITS	57
70	NEW▶		1	RBL POSSE BIG BEAT/ATLANTIC 92771*/AG (10.98/15.98) — AN EYE FOR AN EYE	70
71	63	48	34	ERYKAH BADU ▲² KEDAR 53027*/UNIVERSAL (10.98/15.98) — " BADUIZM	1
72	66	54	28	SISTER HAZEL ● UNIVERSAL 53030 (10.98/15.98) — SOMEWHERE MORE FAMILIAR	3
73	72	80	10	CLINT BLACK RCA 67515 (10.98/16.98) — NOTHIN' BUT THE TAILLIGHTS	3
74	61	60	47	SOUNDTRACK ▲² WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98) — SPACE JAM	1
75	67	50	12	MISSY "MISDEMEANOR" ELLIOTT ▲ EASTWEST 62962*/EEG (10.98/16.98) — SUPA DUPA FLY	50
76	65	55	82	CELINE DION ▲³ 550 MUSIC 67541/EPIC (10.98 EQ/17.98) — FALLING INTO YOU	1
			★★★ Pacesetter ★★★	
77	114	—	2	VARIOUS ARTISTS WALT DISNEY 60825 (5.98/9.98) — HALLOWEEN SONGS & SOUNDS	77
78	68	47	7	SOUNDTRACK ARISTA 18975 (10.98/16.98) — MONEY TALKS — THE ALBUM	47
79	NEW▶		1	PATTY LOVELESS EPIC 67997 (10.98 EQ/16.98) — LONG STRETCH OF LONESOME	79
80	71	53	75	DAVE MATTHEWS BAND ▲² RCA 66900 (10.98/16.98) — CRASH	1
81	56	75	58	ELTON JOHN ▲ MCA 11481 (10.98/16.98) — LOVE SONGS	1
82	69	56	16	SOUNDTRACK ● WORK 681/MAVPIC (10.98 EQ/17.98) — MY BEST FRIEND'S WEDDING	56
83	73	51	18	SOUNDTRACK IMMORTAL 68496/EPIC (10.98 EQ/17.98) — SPAWN — THE ALBUM	51
84	70	45	68	BECK ▲ DGC 24827*/GEFFEN (10.98/16.98) — ODELAY	1
85	84	88	6	MARTINA MCBRIDE RCA 67516 (10.98/16.98) — EVOLUTION	84
86	74	61	8	LUIS MIGUEL ● WEA LATINA 25798 (5.98/15.98) — ROMANCES	1
87	79	74	25	AEROSMITH ▲ COLUMBIA 67567 (10.98 EQ/16.98) — NINE LIVES	1
88	75	52	18	WU-TANG CLAN ▲³ LOUD 66900*/RCA (19.98/24.98) — WU-TANG FOREVER	1
89	78	85	34	LEANN RIMES CURB 77956 (10.98/15.98) — UNCHAINED MELODY/THE EARLY YEARS	78
90	77	68	14	BLUES TRAVELER A&M 540750 (10.98/16.98) — STRAIGHT ON TILL MORNING	3
91	80	67	52	GINUWINE ▲ 550 MUSIC 67458/EPIC (10.98 EQ/16.98) — GINUWINE... THE BACHELOR	1
92	76	62	9	311 ▲ CAPRICORN 536181*/MERCURY (8.98 EQ/17.98) — TRANSISTOR	3
93	87	76	38	SOUNDTRACK NO LIMIT 50843*/PRIORITY (10.98/16.98) — I'M BOUT IT	1
94	83	65	8	SWV RCA 67525* (10.98/16.98) — RELEASE SOME TENSION	3
95	NEW▶		1	DARYL HALL JOHN OATES PUSH 82000 (10.98/16.98) — MARIGOLD SKY	95
96	85	78	28	JOHN FOGERTY ● WARNER BROS. 45428 (10.98/16.98) — BLUE MOON SWAMP	1
97	81	66	22	MEREDITH BROOKS ▲ CAPITOL 36819 (10.98/15.98) — BLURRING THE EDGES	3
98	93	81	35	SQUIRREL NUT ZIPPERS ● MAMMOTH 01327* (10.98/15.98) — HOT	3
99	98	79	44	DRU HILL ▲ ISLAND 524306 (10.98/16.98) — DRU HILL	1
100	96	86	28	PAULA COLE ● WARNER BROS./MAVERICK BROS. (10.98/15.98) — THIS FIRE	3
101	105	108	18	K-CI & JOJO MCA 11483* (10.98/16.98) — LOVE ALWAYS	1
102	97	97	16	RADIOHEAD CAPITOL 55229 (10.98/15.98) — OK COMPUTER	3
103	94	77	6	VANESSA WILLIAMS MERCURY 536080 (10.98 EQ/16.98) — NEXT	77
104	89	69	62	COOLIO TOMMY BOY 1180* (11.98/16.98) — MY SOUL	1
105	91	83	21	ROBBIE ● GUNDO JURY 67454/RCA (10.98/15.98) — ROBBIE	1
106	82	63	9	SOUNDTRACK ● DEF JAM 53797*/MERCURY (11.98 EQ/17.98) — DEF JAM'S HOW TO BE A PLAYER	1
107	86	71	53	LIVE ▲ RADIOACTIVE 11580*/MCA (10.98/16.98) — SECRET SAMADHI	1

Items with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certifications for sales of 500,000 units. ▲ RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. Albums, and double albums with a running time that typically runs two hours, five minutes or more, are counted as two units. Prices and CD prices for BMG and WEA labels are suggested lists. Tape prices may vary. Hootenanny Impact albums removed from Heatseekers this week.

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Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

JANUARY 17, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★★★ No. 1 ★★★		
2	2	1	7	CELINE DION 550 MUSIC 68611/EPIC (10.98 EQ17.98) 1 week at No. 1	LET'S TALK ABOUT LOVE	1
3	1	6	6	GARTH BROOKS ▲² CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
4	5	15	2	CHUMBAWAMBA ▲² REPUBLIC 53079/UNIVERSAL (10.98/16.98)	TUBTHUMPER	3
5	16	10	2	MASE ▲² BAD BOY 73012*/ARISTA (10.98/16.98)	HARLEM WORLD	1
6	4	17	2	LEANN RIMES ▲⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
7	6	9	5	SHANIA TWAIN MERCURY (NASHVILLE) 536003 (10.98 EQ16.98)	COME ON OVER	2
8	11	44	2	MATCHBOX 20 ▲² LAVA/ATLANTIC 92721/AG (10.98/15.98)	YOURSELF OR SOMEONE LIKE YOU	5
9	15	24	2	PUFF DADDY & THE FAMILY ▲² BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
10	12	21	2	BACKSTREET BOYS ▲ JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	9
11	13	17	2	AQUA ▲² MCA 11705 (10.98/16.98)	AQUARIUM	7
12	72	4	2	SOUNDTRACK ● SONY CLASSICAL 63213 (10.98 EQ17.98)	TITANIC	11
13	24	16	2	USHER ▲ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	12
14	7	9	2	SPICE GIRLS VIRGIN 45111 (11.98/17.98)	SPICEWORLD	6
15	9	7	2	METALLICA ▲² ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
16	10	16	2	MARIAH CAREY ▲² COLUMBIA 67835 (10.98 EQ17.98)	BUTTERFLY	1
17	3	8	2	BARBRA STREISAND ▲² COLUMBIA 66181 (10.98 EQ17.98)	HIGHER GROUND	1
18	20	6	2	WILL SMITH COLUMBIA 68683* (10.98 EQ17.98)	BIG WILLIE STYLE	16
19	22	68	2	SPICE GIRLS ▲⁴ VIRGIN 42174* (10.98/16.98)	SPICE	1
20	25	8	2	2PAC ▲² AMARU 41630*/JIVE (19.98/24.98)	R U STILL DOWN? (REMEMBER ME)	2
21	26	25	2	SMASH MOUTH ● INTERSCOPE 90142 (8.98/12.98)	FUSH YU MANG	20
22	28	7	2	ERYKAH BADU KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	4
23	18	99	2	JEWEL ▲² ATLANTIC 82700*/AG (10.98/15.98)	PIECES OF YOU	4
24	14	20	2	FLEETWOOD MAC ▲² REPRISE 46700*/WARNER BROS. (10.98/17.98)	THE DANCE	1
25	32	8	2	LSG ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	4
26	8	35	2	HANSON ▲² MERCURY 534615 (11.98 EQ17.98)	MIDDLE OF NOWHERE	2
27	31	13	2	JANET ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
28	19	7	2	KENNY G ▲ ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	19
29	27	16	2	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
30	29	15	2	BOYZ II MEN ▲ MOTOWN 530839* (11.98/17.98)	EVOLUTION	1
31	56	6	2	VARIOUS ARTISTS PRIORITY 50639* (11.98/17.98)	IN THA BEGINNING...THERE WAS RAP	15
32	33	25	2	SARAH MCLACHLAN ▲ ARISTA 18970 (10.98/16.98)	SURFACING	2
33	41	69	2	FIONA APPLE ▲² CLEAN SLATE/WORK 67439/EPIC (10.98 EQ16.98)	TIDAL	15
34	21	27	2	SOUNDTRACK ▲² COLUMBIA 68169* (10.98 EQ17.98)	MEN IN BLACK—THE ALBUM	1
35	49	38	2	SAVAGE GARDEN ▲ COLUMBIA 67954 (10.98 EQ16.98)	SAVAGE GARDEN	25
36	35	19	2	TRISHA YEARWOOD ▲² MCA NASHVILLE 70013 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	4
37	36	28	2	SUGAR RAY ▲ LAVA/ATLANTIC 83006/AG (10.98/15.98)	FLOORED	12
38	42	16	2	SOUNDTRACK ▲ LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	4
39	51	39	2	THIRD EYE BLIND ▲ ELEKTRA 62012*/EEG (10.98/16.98)	THIRD EYE BLIND	38
40	57	19	2	MASTER P ▲ NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
41	30	8	2	ENYA REPRISE 46825/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	30
42	46	17	2	VARIOUS ARTISTS TOMMY BOY 1214 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOLUME 3	23
43	61	16	2	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	3
44	58	25	2	SOUNDTRACK ● WORK 68166/EPIC (10.98 EQ17.98)	MY BEST FRIEND'S WEDDING	14
45	60	75	2	SUBLIME ▲² GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	13
46	52	8	2	OZZY OSBOURNE EPIC 67980 (10.98 EQ17.98)	THE OZZMAN COMETH	13
47	50	6	2	SUBLIME GASOLINE ALLEY 11714/MCA (10.98/16.98)	SECOND-HAND SMOKE	28
48	59	27	2	PRODIGY ▲² XL 0121/MAVERICK 46606/WARNER BROS. (10.98/16.98)	THE FAT OF THE LAND	1
49	63	18	2	VARIOUS ARTISTS ● ARISTA 18988 (10.98/16.98)	ULTIMATE DANCE PARTY 1998	38
50	55	12	2	GREEN DAY REPRISE 46794/WARNER BROS. (10.98/16.98)	NIMROD.	10
51	62	9	2	SOUNDTRACK DIMENSION 25191/CAPITOL (10.98/16.98)	SCREAM 2	50
52	40	31	2	TIM MCGRAW ▲² CURB 77886 (10.98/16.98)	EVERYWHERE	2
53	17	7	2	HANSON ▲ MERCURY 536717 (11.98 EQ17.98)	SNOWED IN	7
54	47	2	2	JOHN MELLENCAMP ● MERCURY 536738 (11.98 EQ17.98)	THE BEST THAT I COULD DO 1978 - 1988	33
55	67	8	2	VARIOUS ARTISTS TOMMY BOY 1234 (12.98/17.98)	MTV PARTY TO GO '98	54
56	46	45	79	THE WALLFLOWERS ▲² INTERSCOPE 90068 (10.98/16.98)	BRINGING DOWN THE HORSE	6
57	38	34	7	LED ZEPPELIN ▲ ATLANTIC 82301/AG (18.98/24.98)	BBC SESSIONS	12
58	32	23	9	YANNI VIRGIN 44981 (11.98/17.98)	TRIBUTE	21
59	68	89	8	TIMBALAND AND MAGOO BLACKGROUND/ATLANTIC 82772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	35
60	75	96	9	JAY-Z ROC-A-FELLA/DEF JAM 536702*/MERCURY (10.98 EQ16.98)	IN MY LIFETIME, VOL. 1	3
61	73	81	19	DAYS OF THE NEW ● OUTPOST 30004/GEFFEN (10.98/16.98)	DAYS OF THE NEW	54
62	53	83	62	THE NOTORIOUS B.I.G. ▲⁴ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
63	77	104	11	NAS ESCOBAR, FOXY BROWN, AZ AND NATURE AFTERMATH 90136*/INTERSCOPE (10.98/17.98)	THE FIRM — THE ALBUM	1
64	48	53	10	DAVE MATTHEWS BAND ▲ RAMA RAGS 67581/RCA (19.98 CD)	LIVE AT RED ROCKS 8.15.95	3
65	94	115	2	MARCY PLAYGROUND CAPITOL 53569 (10.98/15.98)	MARCY PLAYGROUND	64
66	117	156	3	VARIOUS ARTISTS POLYGRAM TV 536204 (8.98/17.98)	THE SOURCE PRESENTS HIP HOP HITS VOLUME 1	65
67	74	95	8	MYSTIKAL ▲ NO LIMIT 41625/JIVE (10.98/16.98)	UNPREDICTABLE	3
68	61	70	8	BUSH TRAUMA 90161*/INTERSCOPE (10.98/16.98)	DECONSTRUCTED	36
69	69	74	28	ROBYN ● RCA 67477 (10.98/16.98)	ROBYN IS HERE	63
70	67	80	12	LL COOL J ● DEF JAM 53198*/MERCURY (11.98 EQ17.98)	PHENOMENON	7
71	73	91	14	CREED WIND-UP 13049 (10.98/15.98)	MY OWN PRISON	70
72	42	38	78	LEANN RIMES ▲⁴ CURB 77871 (10.98/15.98)	BLUE	1
73	84	85	14	LOREENA MCKENNITT QUINLAN ROAD 46711/WARNER BROS. (10.98/16.98)	THE BOOK OF SECRETS	60
74	65	54	9	SOUNDTRACK ● ATLANTIC 83053/AG (10.98/17.98)	ANASTASIA	41
75	51	43	5	VARIOUS ARTISTS DIANA, PRINCESS OF WALES MEMORIAL FUND 89002/COLUMBIA (19.98 EQ24.98)	DIANA, PRINCESS OF WALES — TRIBUTE	15
76	80	97	13	EVERCLEAR CAPITOL 36002* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
77	64	44	5	ANDREA BOCELLI PHILIPS 539257 (10.98/16.98)	ROMANZA	44
78	95	111	14	THE VERVE VG-HUT 44913/VIRGIN (10.98/16.98)	URBAN HYMNS	63
79	99	122	9	RAKIM ● UNIVERSAL 53113* (10.98/16.98)	THE 18TH LETTER	44
80	76	76	95	CELINE DION ▲⁴ 550 MUSIC 67541/EPIC (10.98 EQ17.98)	FALLING INTO YOU	1
81	124	155	3	SOUNDTRACK HOLLYWOOD 162131 (10.98/16.98)	AN AMERICAN WEREWOLF IN PARIS	80
82	127	128	15	BRIAN MCKNIGHT MERCURY 536215 (10.98 EQ16.98)	ANYTIME	39
				★★★ HEATSEEKER IMPACT ★★★		
83	104	133	17	BLINK 182 CARGO 11624*/MCA (10.98/16.98)	DUDE RANCH	67
84	83	79	42	AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ16.98)	NINE LIVES	1
85	120	135	25	K-CI & JOJO ● MCA 11613* (10.98/16.98)	LOVE ALWAYS	24
86	92	105	51	JAMIROQUAI ▲ WORK 67903/EPIC (10.98 EQ16.98)	TRAVELING WITHOUT MOVING	24
87	78	77	19	OASIS ▲ EPIC 68530 (10.98 EQ16.98)	BE HERE NOW	1
88	82	107	57	DRU HILL ▲ ISLAND 524308 (10.98/16.98)	DRU HILL	23
89	93	98	8	LISA LOEB GEFFEN 25141 (10.98/16.98)	FIRECRACKER	88
90	85	84	12	JOHN MICHAEL MONTGOMERY ● ATLANTIC (NASHVILLE) 83006/AG (10.98/16.98)	GREATEST HITS	33
91	118	114	12	VARIOUS ARTISTS COLD FRONT 62534/A&M (12.98/17.98)	CLUB MIX '98	64
				★★★ HOT SHOT DEBUT ★★★		
92	NEW▶		1	SOUNDTRACK A BAND APART/MAVERICK 46841/WARNER BROS. (11.98/17.98)	JACKIE BROWN	91
93	122	151	28	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	18
94	70	71	69	DEANA CARTER ▲² CAPITOL NASHVILLE 37514 (10.98/15.98)	DID I SHAVE MY LEGS FOR THIS?	10
95	126	140	16	BEN FOLDS FIVE CAROLINE/550 MUSIC 67762*/EPIC (10.98 EQ16.98)	WHATEVER AND EVER AMEN	58
96	87	117	23	BONE THUGS-N-HARMONY ▲² RUTHLESS 63437*/RELATIVITY (9.98/15.98)	THE ART OF WAR	2
97	103	122	36	VARIOUS ARTISTS ▲ VIRGIN 42188 (10.98/16.98)	PURE MOODS	10
98	123	124	35	MEREDITH BROOKS ▲ CAPITOL 36919 (10.98/15.98)	BLURRING THE EDGES	22
99	89	73	9	B.B. KING MCA 11711 (10.98/17.98)	DEUCES WILD	22
100	56	48	14	THE ROLLING STONES ▲ VIRGIN 44909* (11.98/17.98)	BRIDGES TO BABYLON	35
101	90	92	19	MARTINA MCBRIDE RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	8
102	106	113	33	FOO FIGHTERS ● ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	23
103	129	143	27	RADIOHEAD ● CAPITOL 55229 (10.98/15.98)	OK COMPUTER	21
104	115	132	8	JANE'S ADDICTION WARNER BROS. 46752 (10.98/16.98)	KETTLE WHISTLE	22
105	114	136	25	MISSY "MISDEMEANOR" ELLIOTT ▲ EASTWEST 62062*/EEG (10.98/16.98)	SUPA DUPA FLY	23
106	111	129	32	MARY J. BLIGE ▲² MCA 11508* (10.98/16.98)	SHARE MY WORLD	21
107	91	101	30	DAVE MATTHEWS BAND ▲² RCA 66994 (20.98/24.98)	CRASH	2
108	102	99	43	THE MIGHTY MIGHTY BOSSTONES ▲ BIG ROCK 53447/MERCURY CD (10.98 EQ16.98)	LET'S FACE IT	23

With the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 album units. ▲ RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. ² and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shown (chart ranges) and receives. Parenthetical indicators (new), previous week's position (heatseeker), peak position (current or past) and number of weeks on chart (current or past Heatseeker title. © 1998, Billboard/Nielsen Business Media, Inc.

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

APRIL 18, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST (IMPRINT & NUMBER/DISTRIBUTING LABEL/SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) TITLE	PEAK POSITION
				★★★ No. 1 ★★★	
1	1	1	17	SOUNDTRACK ▲² / SONY CLASSICAL 63213 (10 98 EQ17 98) 13 WEEKS AT NO. 1 TITANIC	1
2	2	2	20	CELINE DION ▲⁴ / 550 MUSIC/EPIC 67541/EPIC (10 98 EQ17 98) LET'S TALK ABOUT LOVE	1
3	6	6	51	SAVAGE GARDEN ▲² / COLUMBIA 67954 (10 98 EQ16 98) SAVAGE GARDEN	3
4	5	5	5	MADONNA MAVERICK 47827/WARNER BROS. (10 98 17 98) RAY OF LIGHT	2
5	8	8	34	BACKSTREET BOYS ▲⁴ / JIVE 41589 (10 98 16 98) BACKSTREET BOYS	4
				★★★ Hot Shot Debut ★★★	
NEW ▶			1	GANG STARR NOO TRYBE 41985*/VIRGIN (10 98 16 98) MOMENT OF TRUTH	1
8	7	7	4	ERIC CLAPTON DUCK/REPRISE 46727/WARNER BROS. (10 98 17 98) PILGRIM	4
NEW ▶			1	DAZ DILLINGER DEATH ROW 53924*/PRIORITY (10 98 16 98) RETALIATION, REVENGE AND GET BACK	8
9	9	9	42	K-CI & JOJO ▲ MCA 11615 (10 98 16 98) LOVE ALWAYS	6
7	3	3	3	C MURDER NO LIMIT 50738*/PRIORITY (10 98 16 98) ★ LIFE OR DEATH	3
				★★★ Greatest Gainer ★★★	
15	13	13	4	NATALIE IMBRUGLIA RCA 67634 (10 98 16 98) LEFT OF THE MIDDLE	10
10	12	12	29	USHER ▲² / LAFACE 26024/ARISTA (10 98 16 98) MY WAY	4
17	18	18	19	WILL SMITH ▲ COLUMBIA 68487 (10 98 EQ17 98) BIG WILLIE STYLE	10
14	17	17	22	SHANIA TWAIN ▲⁸ / MERCURY 536215/IGH (2 CDS) (10 98 EQ16 98) COME ON OVER	2
16	10	10	3	SOUNDTRACK HEAVYWEIGHT 50088* A&M (10 98 17 98) THE PLAYERS CLUB	10
3	—	2	2	CAPPADONNA RAZOR SHARP/EPIC STREET 67347*/EPIC (11 98 EQ16 98) THE PILLAGE	3
12	14	14	57	MATCHBOX 20 ▲⁴ / LAVA/ATLANTIC 92721 AG (10 98 15 98) YOURSELF OR SOMEONE LIKE YOU	5
18	16	16	19	GARTH BROOKS ▲⁸ / CAPITOL NASHVILLE 56599/CAPITOL NASHVILLE (10 98 16 98) SEVENS	1
11	11	11	9	SOUNDTRACK ▲ MAVERICK 46840/WARNER BROS. (11 98 17 98) THE WEDDING SINGER	5
NEW ▶			1	MONTELL JORDAN DEF JAM 536587*/MERCURY (10 98 EQ16 98) LET'S RIDE	20
NEW ▶			1	COCOA BROVAZ DUCK DOWN 50659*/PRIORITY (10 98 16 98) THE RUDE AWAKENING	21
19	15	15	7	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10 98 16 98) CHARGE IT 2 DA GAME	3
NEW ▶			1	SOUNDTRACK WARNER SUNSET/REPRISE 46867*/WARNER BROS. (10 98 17 98) CITY OF ANGELS	23
21	20	20	76	JANET ▲⁴ / VIRGIN 83782 (11 98 17 98) THE VELVET ROPE	1
20	19	19	22	SPICE GIRLS ▲³ / VIRGIN 45111 (11 98 17 98) SPICEWORLD	3
13	4	4	3	VAN HALEN WARNER BROS. 46662 (10 98 17 98) VAN HALEN 3	4
24	27	27	27	CREED ▲ WIND-UP 13049 (10 98 16 98) MY OWN PRISON	24
21	21	20	20	MARCY PLAYGROUND ▲ CAPITOL 53569 (10 98 15 98) MARCY PLAYGROUND	21
25	22	22	28	BRIAN MCKNIGHT ● MOTOWN 536215 (10 98 EQ16 98) ANYTIME	13
22	23	23	3	MASE ▲² / BAD BOY 73017*/ARISTA (10 98 16 98) HARLEM WORLD	1
27	26	26	37	PUFF DADDY & THE FAMILY ▲⁴ / BAD BOY 73012*/ARISTA (10 98 17 98) NO WAY OUT	1
29	29	29	52	THIRD EYE BLIND ▲ ELEKTRA 62012*/EEG (10 98 16 98) THIRD EYE BLIND	25
37	35	35	32	MASTER P ▲² / NO LIMIT 50659*/PRIORITY (10 98 16 98) GHETTO D	1
31	25	25	9	PEARL JAM ▲ EPIC 68184* (10 98 EQ16 98) YIELD	2
30	—	—	2	ARETHA FRANKLIN ARISTA 18987 (10 98 16 98) A ROSE IS STILL A ROSE	30
34	31	31	38	SARAH MCLACHLAN ▲² / ARISTA 18970 (10 98 16 98) SURFACING	2
26	19	19	5	SCARFACE ▲ RAP-A-LOT 45471/VIRGIN (13 98 22 98) MY HOMIES	4
32	33	33	29	MARIAH CAREY ▲² / COLUMBIA 67835 (10 98 EQ17 98) BUTTERFLY	1
35	32	32	28	CHUMBAWAMBA ▲² / REPUBLIC 53099/UNIVERSAL (10 98 16 98) TUBTHUMPER	3
33	36	36	20	METALLICA ▲² / ELEKTRA 62126*/EEG (10 98 16 98) RELOAD	1
28	24	24	27	LOREENA MCKENNITT ▲ QUINLAN ROAD 46719/WARNER BROS. (10 98 16 98) THE BOOK OF SECRETS	17
NEW ▶			1	SCOTT WEILAND ATLANTIC 83088/AG (10 98 16 98) 12 BAR BLUES	42
40	40	40	21	TIMBALAND AND MAGOO ● BLACKGROUND/ATLANTIC 92772*/AG (9 98 15 98) WELCOME TO OUR WORLD	33
38	37	37	18	ANDREA BOCELLI ● PHILIPS 53907 (10 98 16 98) ROMANZA	37
36	30	30	33	FLEETWOOD MAC ▲² / REPRISE 46702/WARNER BROS. (10 98 17 98) THE DANCE	1
39	38	38	30	LEANN RIMES ▲⁴ / CURB 77885 (10 98 16 98) YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
41	46	46	43	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67947/COLUMBIA (10 98 EQ16 98) WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16
43	34	34	23	LSG ▲ EAST/WEST 62125/EEG (10 98 16 98) LEVERT.SWEAT.GILL	4
42	28	28	43	SPICE GIRLS ▲⁴ / VIRGIN 42124* (10 98 16 98) SPICE	1
NEW ▶			1	FATAL RELATIVITY 1422* (10 98 15 98) ON THE LINE OF FIRE	50
44	43	43	27	THE VERVE ▲ VIRGIN 44913/VIRGIN (10 98 16 98) URBAN HYMNS	23
45	41	41	42	PAULA COLE ▲ WARNER BROS. 46624/WARNER BROS. (10 98 15 98) THIS FIRE	20
51	48	48	16	NEXT ARISTA 18973 (10 98 15 98) RATED NEXT	51
54	47	45	30	AQUA ▲² / MCA 11705 (10 98 16 98) AQUARIUM	1
55	46	49	16	VARIOUS ARTISTS POLYGRAM TV 536704 (8 98 17 98) THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1	1
56	49	65	32	TRISHA YEARWOOD ▲² / MCA NASHVILLE 70011 (10 98 16 98) (SONGBOOK) A COLLECTION OF HITS	1
57	50	53	20	KENNY G ▲ ARISTA 18991 (10 98 17 98) KENNY G GREATEST HITS	1
58	60	61	44	TIM MCGRAW ▲² / CURB 77886 (10 98 16 98) EVERYWHERE	1
59	55	52	40	RADIOHEAD ● CAPITOL 55229 (10 98 15 98) OK COMPUTER	2
60	52	48	29	BEN FOLDS FIVE ● CAROLINE/VIRGIN MUSIC 87762*/EMC (12 98 EQ 16 98) WHATEVER AND EVER AMEN	6
61	67	91	8	CHERRY POPPIN' DADDIES MOJO 53081/UNIVERSAL 8 98 12 98 ZOOT SUIT RIOT	6
62	69	84	41	ROBYN ● RCA 67477 (10 98 16 98) ROBYN IS HERE	6
63	56	54	48	HANSON ▲³ / MERCURY 536615 (11 98 EQ17 98) MIDDLE OF NOWHERE	1
64	53	47	38	SMASH MOUTH ▲ INTERSCOPE 90142 (10 98 16 98) FUSH YU MANG	1
65	58	50	12	THE LOX ● BAD BOY 73015*/ARISTA (10 98 16 98) MONEY, POWER & RESPECT	5
66	82	—	2	'N SYNC RCA 67613 (10 98 16 98) 'N SYNC	6
67	57	62	29	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10 98 16 98) WHEN DISASTER STRIKES...	1
68	63	66	26	EVERCLEAR ● CAPITOL 36507 (10 98 15 98) SO MUCH FOR THE AFTERGLOW	3
69	68	57	21	MYSTIKAL ▲ BIG BOY/NO LIMIT 41670 (EE) (10 98 16 98) UNPREDICTABLE	5
70	54	44	8	VARIOUS ARTISTS ● GRAMMY 11752 MCA (10 98 17 98) 1998 GRAMMY NOMINEES	1
71	74	71	32	DAYS OF THE NEW ● OUTPOST 30004/GEFFEN (10 98 16 98) DAYS OF THE NEW	3
72	80	89	108	CELINE DION ▲⁴ / 550 MUSIC 67541/EPIC (10 98 EQ17 98) FALLING INTO YOU	3
73	92	93	28	JON B. YAB YUM/550 MUSIC 67805/EPIC (10 98 EQ16 98) 'COOL RELAX'	7
74	72	67	7	DESTINY'S CHILD COLUMBIA 67728* (10 98 EQ16 98) DESTINY'S CHILD	6
75	77	75	55	THE NOTORIOUS B.I.G. ▲² / BAD BOY 73011*/ARISTA (10 98 24 98) LIFE AFTER DEATH	1
76	64	58	32	MARTINA MCBRIDE ● RCA (NASHVILLE) 67516/RCG (10 98 16 98) EVOLUTION	2
77	62	59	42	SOUNDTRACK ● WORK 68166/EPIC (10 98 EQ17 98) MY BEST FRIEND'S WEDDING	1
78	81	78	14	QUEEN PEN UC MAN 90151*/INTERSCOPE (10 98 16 98) MY MELODY	7
79	66	55	29	BROOKS & DUNN ▲⁴ / ARISTA NASHVILLE 18892 (10 98 16 98) THE GREATEST HITS COLLECTION	6
80	73	60	46	FOO FIGHTERS ▲ ROSWELL/CAPITOL 56432*/CAPITOL (10 98 16 98) THE COLOUR AND THE SHAPE	1
81	83	—	2	PUBLIC ANNOUNCEMENT A&M 540882 (10 98 16 98) ALL WORK, NO PLAY	8
82	59	51	29	SOUNDTRACK ▲² / LAFACE 26041/ARISTA (10 98 16 98) SOUL FOOD	4
83	61	79	3	JO DEE MESSINA CURB 77904 (10 98 16 98) I'M ALRIGHT	6
84	78	63	50	MARY J. BLIGE ▲² / MCA 11606* (10 98 16 98) SHARE MY WORLD	1
				★★★ Heatseeker Impact ★★★	
85	115	124	4	FASTBALL HOLLYWOOD 162130 (8 98 12 98) ALL THE PAIN MONEY CAN BUY	85
86	101	—	2	VARIOUS ARTISTS LAVA/ATLANTIC 83054/AG (10 98 16 98) LEGACY: A TRIBUTE TO FLEETWOOD MAC'S RUMOURS	86
87	79	—	2	JOURNEY COLUMBIA 69139 (10 98 EQ17 98) GREATEST HITS LIVE	79
88	85	70	6	OL SKOOL KEVA 53104*/UNIVERSAL (10 98 16 98) OL SKOOL	45
89	48	—	2	DAS EFX EAST/WEST 62063*/EEG (10 98 16 98) GENERATION EFX	48
90	107	101	26	KENNY WAYNE SHEPHERD BAND REVOLUTION 2/46859/WARNER BROS. (10 98 16 98) TROUBLE IS...	70
91	75	56	28	ERYKAH BADU ▲ KEDAR 53109*/UNIVERSAL (10 98 16 98) LIVE	1
				★★★ Heatseeker Impact ★★★	
92	108	106	24	BARENAKED LADIES ● REPRISE 46393/WARNER BROS. (10 98 16 98) ROCK SPECTACLE	92
93	93	90	88	SUBLIME ▲² / GASOLINE ALLEY 11413/MCA (10 98 16 98) SUBLIME	13
94	97	92	6	BIG BAD VOODOO DADDY COOLSVILLE 93338/EMI-CAPITOL (10 98 16 98) BIG BAD VOODOO DADDY	64
95	71	77	22	YANNI ▲ VIRGIN 44981 (11 98 17 98) TRIBUTE	21
96	76	64	21	BARBRA STREISAND ▲² / COLUMBIA 68181 (10 98 EQ17 98) HIGHER GROUND	1
97	87	73	112	JEWEL ▲⁴ / ATLANTIC 82700*/AG (10 98 15 98) PIECES OF YOU	1
98	94	98	12	BILLIE MYERS UNIVERSAL 53100 (10 98 16 98) GROWING PAINS	91
99	84	69	13	SOUNDTRACK ● ATLANTIC 83058/AG (10 98 17 98) GREAT EXPECTATIONS: THE ALBUM	25
100	96	96	22	SAMMY KERSHAW ● MERCURY (NASHVILLE) 536318 (10 98 EQ16 98) LABOR OF LOVE	46
101	88	76	14	UNCLE SAM STONEBRIDGE 67731/EPIC (10 98 EQ16 98) UNCLE SAM	61
102	103	85	28	OUR LADY PEACE ● COLUMBIA 67945 (10 98 EQ16 98) CLUMSY	70
103	100	—	2	PROPELLERHEADS DRUMMORES 50031*/EPIC (8 98 12 98) DECKSANDRUMSANDROCKANDROLL	100
104	99	169	8	SOUNDTRACK RCA VICTOR 68908 (10 98 17 98) THE FULL MONTY	99
105	98	72	11	YOUNG BLEED ● NO LIMIT 50738*/PRIORITY (10 98 16 98) ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD	72
106	86	—	2	PLAYA DEF JAM 536389/MERCURY (8 98 EQ12 98) CHEERS 2 U	86

...ums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 album units. ▲ RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. ...ks, and double albums with a running time that exceeds two hours. The RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices ...Q, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Chart is ... Catalog number ... indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week ...sales past or present. Heatseeker titles on this chart ... Distributing Corporation. Prices ... Catalog number ... indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week

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